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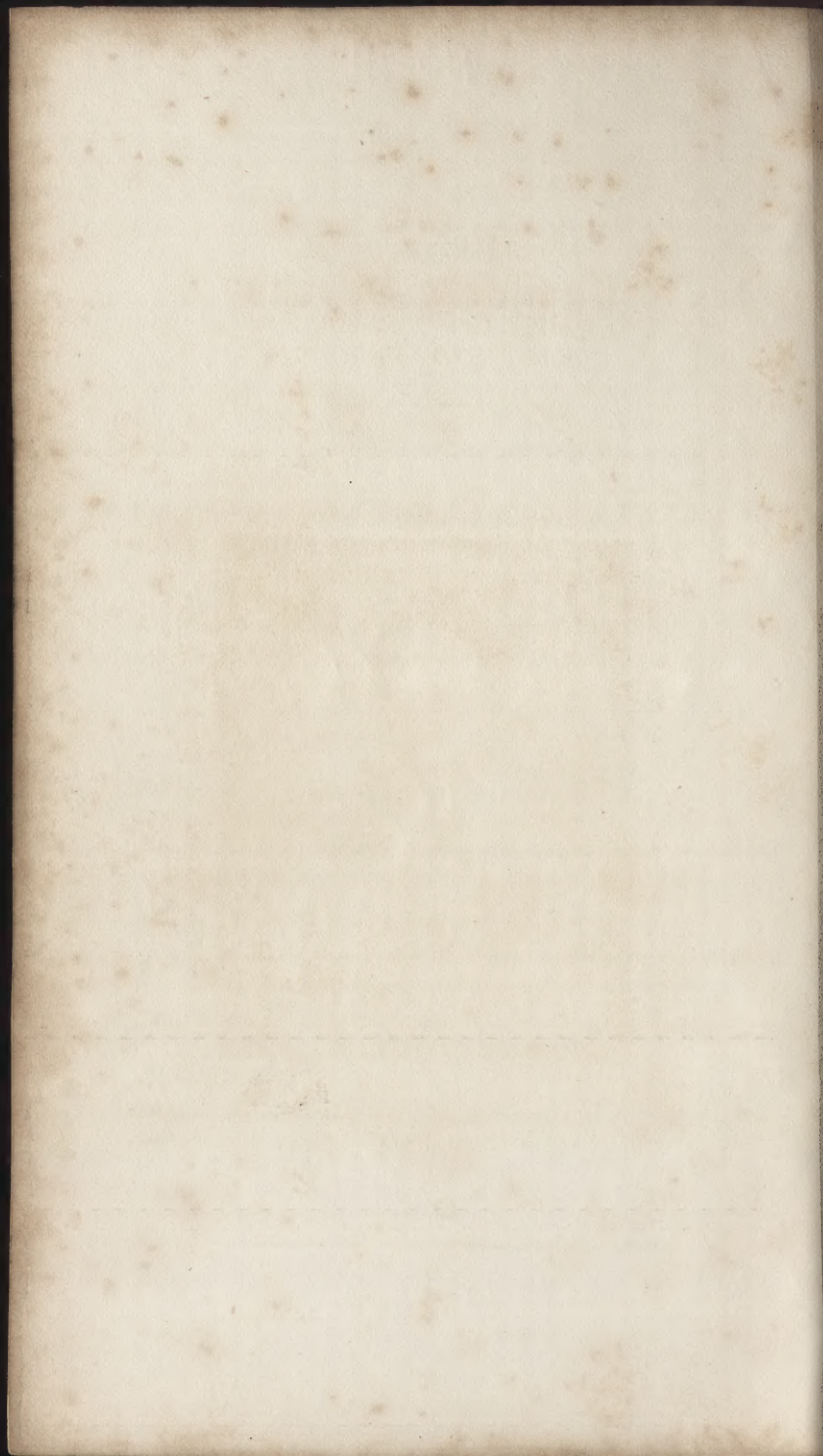
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THE
Complete Works
OF
W^m Hogarth



VOL. I.



THE
WORKS

OF

WILLIAM HOGARTH,

INCLUDING THE

ANALYSIS OF BEAUTY,

IN

NINETY COPPER-PLATE ENGRAVINGS,

WITH

DESCRIPTIONS, CRITICAL, MORAL, AND HISTORICAL;

Founded on the most Approved Authorities.

TO WHICH IS PREFIXED,

SOME ACCOUNT OF HIS LIFE.

IN THREE VOLUMES.

VOL. I.

London :

BLACK AND ARMSTRONG,
WELLINGTON STREET NORTH, STRAND.

1837.

THE
WORKS

WILLIAM HOBARTH

ANALYSIS OF REASON

AND OTHER PRACTICAL ADVICES

THE NINTH EDITION, WITH ADDITIONAL

NOTES BY THE AUTHOR

SOME ACCOUNT OF HIS LIFE

IN THREE VOLUMES

VOL. I

NEW

BLACK AND WHITE

PRINTED BY J. JOHNSON, ST. PAUL'S CHURCH-YARD

1791

CONTENTS

OF

THE FIRST VOLUME.

	PAGE
Some Account of William Hogarth	1
Hogarth Elucidated	33

INDUSTRY AND IDLENESS.

<i>Plate I.</i> The Fellow-'Prentices at their Looms	34
II. The Industrious 'Prentice performing the Duty of a Christian	36
III. The Idle 'Prentice at play in the Church-Yard during Divine Service	37
IV. The Industrious 'Prentice a Favourite, and entrusted by his Master	39
V. The Idle 'Prentice turned away and sent to Sea	41
VI. The Industrious 'Prentice out of his time, and married to his Master's Daughter	43
VII. The Idle 'Prentice returned from Sea, and in a Garret with a common Prostitute	45
VIII. The Industrious 'Prentice grown rich, and Sheriff of London	47
IX. The Idle 'Prentice betrayed by a Prostitute, and taken in a Night-Cellar with his Accomplice	49
X. The Industrious 'Prentice Alderman of London: the Idle one brought before him, and im- peached by his Accomplice	51
XI. The Idle 'Prentice executed at Tyburn	54
XII. The Industrious 'Prentice Lord Mayor of London	57

THE HARLOT'S PROGRESS.

<i>Plate I.</i>	60
II.	65

	PAGE
<i>Plate III.</i>	68
IV.	71
V.	75
VI.	77

THE RAKE'S PROGRESS.

<i>Plate I.</i>	81
II.	85
III.	89
IV.	92
V.	95
VI.	98
VII.	101
VIII.	104

Southwark Fair	107
--------------------------	-----

MARRIAGE A LA MODE.

<i>Plate 1.</i>	114
II.	117
III.	119
IV.	122
V.	125
VI.	126

The Lecture	129
The Cock-pit Royal	130

THE FOUR TIMES OF THE DAY.

<i>Plate I.</i> Morning	133
II. Noon	135
III. Evening	137
IV. Night	140

The Distressed Poet	142
The Enraged Musician	144
Roast Beef at the Gate of Calais	148
Midnight Modern Conversation	151
Mr. Garrick in the Character of Richard III.	158

PREFACE.

THE unrivalled excellency of Hogarth's pictures has too long been acknowledged, *now* to require any additional commendation. The reasons for offering this new impression to the public are, briefly, the following.

IN the FIRST PLACE, the artist, editor, and proprietors, beg leave to observe, that the very high price at which the best editions of Hogarth's works are sold, must necessarily preclude many from the acquisition of them ; while the *impossibility* of procuring the earlier copies of the plates (originally published at a moderate expense), cannot but have a similar tendency.

SECONDLY, the very inferior impressions, given in some editions of Hogarth, exhibit only an

inadequate idea of the intended designs ; although the descriptions which accompany them unquestionably deserve a more handsome garb. The editor and proprietors advert more immediately to the late Mr. John Ireland's edition, whose observations on Hogarth are very far above any commendation *they* can bestow : but the plates are of very inferior execution : they originally accompanied Dr. Trusler's narrative, and were merely retouched for Mr. Ireland's work.

THIRDLY, even the more recent impression of our admired painter's works, under the direction of Mr. Nichols, excellent as it confessedly is in many instances, yet, from its extended plan of publication, is inaccessible to many purchasers. The proprietors therefore apprehended, that there was ample room for offering the edition now completed.

It were unnecessary, and perhaps invidious, to review the different illustrations of Hogarth which have hitherto been circulated. Let it suffice to say, that the editor has spared no labour in

searching after every the minutest information which was calculated to throw any light upon our artist's productions. Of Lord Orford's account of Hogarth, as well as the labours of Dr. Trusler, the late Mr. John Ireland, and Mr. Nichols, the editor has availed himself; he has also succeeded in gleaning various anecdotes, &c. from the "Gentleman's Magazine," and other periodical publications contemporary with the painter. Trusler, it is well known, was assisted in his "Hogarth Moralized," by Mrs. H., the artist's widow, and he has preserved many little traits which would have otherwise been totally lost. Dr. T.'s commentary is *moral enough*, and for the most part both dull and languid; but successive commentators, illustrators, and elucidators, have been more amply indebted to him than they have cared to acknowledge.

A further advantage peculiar to this edition is, that it contains the whole of the celebrated "Analysis of Beauty," printed verbatim from the author's own edition, the *errata only being corrected*.

LASTLY, to the plates themselves, the public will doubtless award their just desert. They are the production of a young artist, whom admiration alone of Hogarth's consummate talents induced to undertake the arduous task: it is therefore confidently hoped, that they will not only bear the test of critical investigation, but prove equal to many more expensive editions of Hogarth's Works.

SOME ACCOUNT
OF
WILLIAM HOGARTH.

WHEN a man has distinguished himself by any extraordinary efforts of genius, and gained the summit of popular fame, we naturally wish to be acquainted with the most interesting circumstances of his life and character : and even those circumstances which may be trifling in themselves, and which by no means would bear to be recorded, did they refer to persons of little fame, yet when connected with a character that hath excited our admiration, or with works that we have contemplated with delight, they derive a kind of adventitious consequence from their relation, and are sought after with infinitely more avidity than greater matters of lesser men.*

“His works are his History,” Lord Orford has appositely remarked concerning this great

* Mon. Rev. vol. LXV. p. 443.

and original genius:* and as the design of the present volume is to elucidate the productions of his inimitable pencil, the life of Hogarth will be found, *in itself*, to present but few incidents comparatively which can with propriety be here recorded.

William Hogarth is stated by Mr. Nichols (in his interesting "*Biographical Anecdotes*"), on the authority of Dr. Burn, to have been descended from a family originally from Kirby Thore, [Kirkby Thore] in Westmoreland. Of his father we know but little, excepting that he was the third son of a honest yeoman, who possessed a small tenement in the vale of Bampton (a village distant about twelve miles from Kendal), in the same county, where, for some time, he kept a school. Coming, however, to London, and being a man of considerable learning, he was employed as a corrector of the press. A Dictionary in Latin and English, which he composed for the use of schools, still exists in MS.

William was born in 1697 or 1698, according to some accounts, in the parish of St. Martin, Ludgate, but according to Mr. Nichols, in the parish of St. Bartholomew; to which Mr. N. adds, he was afterwards a benefactor, as far as lay in his power. He seems to have received no

* Anecdotes of Painting, Works, vol. III. p. 458.

other education than that of a mechanic, and his outset in life was unpropitious. Young Hogarth was bound apprentice to a silversmith (whose name was Gamble), of some eminence; by whom he was confined to that branch of the trade which consists in engraving arms and ciphers upon plate. While thus employed, he gradually acquired some knowledge of drawing; and before his apprenticeship expired, he exhibited some talent for caricature. "He felt the impulse of genius, and that it directed him to painting, though little apprised at that time of the mode nature had intended he should pursue." The following circumstance gave the first indication of the talents with which Hogarth afterwards proved himself to be so liberally endowed.

During his apprenticeship, he set out one Sunday, with two or three companions, on an excursion to Highgate. The weather being hot, they went into a public-house; where they had not long been, before a quarrel arose between some persons in the same room. One of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, together with his agony from the wound (which had distorted his features into a most hideous grin), presented Hogarth with too laughable a subject to be overlooked. He drew out his pencil, and produced on

the spot one of the most ludicrous figures that ever was seen. What made this piece the more valuable was, that it exhibited an exact likeness of the man, with a portrait of his antagonist, and the figures in caricature, of the principal persons gathered round him.

On the expiration of his apprenticeship, he entered into the academy in St. Martin's Lane, and studied drawing from the life ; but in this his proficiency was inconsiderable ; nor would he ever have surpassed *mediocrity* as a painter, if he had not penetrated through external form to character and manners. "It was character, passions, the soul, that his genius was given him to copy."

The engraving of arms and shop-bills seems to have been his first employment, to obtain a decent livelihood. He was, however, soon engaged in decorating books, and furnished sets of plates for several publications of the time. An edition of *Hudibras* afforded him the first subject suited to his genius ; yet he felt so much the shackles of other men's ideas, that he was less successful in this task than might have been expected. In the meantime, he had attained the use of the brush as well as of the pen and graver ; and, possessing a singular facility in seizing a likeness, he acquired considerable employment as a portrait painter. Shortly after his marriage (which will presently be noticed) he informs us

that he commenced painter of small conversation pieces, from twelve to fifteen inches in height ; the novelty of which caused them to succeed for a few years. One of the earliest productions of this kind, which distinguished him as a painter, is supposed to have been a representation of Wanstead Assembly: the figures in it were drawn from the life, and without burlesque. The faces were said to bear great likenesses to the persons so drawn, and to be rather better colored than some of his more finished performances. Grace, however, was no attribute of his pencil ; and he was more disposed to aggravate, than to soften, the harsh touches of nature.

A curious anecdote is recorded of our artist during the early part of his practice as a portrait painter. A nobleman, who was uncommonly ugly and deformed, sat for his picture, which was executed in his happiest manner, and with singularly rigid fidelity. The peer, disgusted at this counterpart of his dear self, was not disposed very readily to pay for a reflector that would only insult him with his deformities. After some time had elapsed, and numerous unsuccessful applications had been made for payment, the painter resorted to an expedient, which he knew must alarm the nobleman's pride. He sent him the following card:—" Mr. Hogarth's dutiful respects to Lord —, finding that he does not mean to

have the picture which was drawn for him, is informed again of Mr. Hogarth's pressing necessities for the money. If therefore, his lordship does not send for it in three days, it will be disposed of, with the addition of a tail and some other appendages, to *Mr. Hare, the famous wild-beast-man*; Mr. H. having given that gentleman a conditional promise for it, for an exhibition picture, on his lordship's refusal." This intimation had its desired effect: the picture was paid for, and committed to the flames.*

"Hogarth's talents, however, for original comic design, gradually unfolded themselves, and various public occasions produced displays of his ludicrous powers."

In the year 1730, he clandestinely married the only daughter of Sir James Thornhill,† the

* Nichols' Anecdotes, p. 24, 4to. edit.

† This distinguished painter was a native of Melcombe-Regis, in the county of Devon, where he was born in 1675 or 1676. Being attached to the study of the fine arts, he applied himself sedulously to that of painting, which he practised with great success. He was appointed serjeant-painter by Queen Anne, by whom (as well as by Prince George of Denmark,) he was patronized. In 1719-20, he was appointed serjeant-painter to king George I. who soon after knighted him. Sir James Thornhill continued in extensive professional practice for several years. His character (*supposed to be written by Hogarth himself*) is thus described in the fourth volume of the Gentleman's Magazine (for May, 1734.)

painter, who was not easily reconciled to her union with an obscure artist, as Hogarth then

[April 13, died] "Sir James Thornhill, knight, the greatest history-painter this kingdom ever produced: witness his elaborate works in Greenwich Hospital, the cupola in St. Paul's, the altarpiece of All-Souls College, in Oxford, and in the church of Weymouth, where he was born: a ceiling in the palace of Hampton Court, by order of the late earl of Halifax: his other works shine in divers other noblemen's and gentlemen's houses. His later years were employed in copying the rich cartoons of Raphael, in the gallery of Hampton Court, which, though in decay, will be revived by his curious pencil, not only in their full proportions, but in many other sizes and shapes he in the course of years had drawn them. He was chosen representative in the two last parliaments for Weymouth: [Mr. Noble says, *Melcombe-Regis*, for which last he sat in 1722 and 1727,] and having by his own industry acquired a considerable estate, repurchased the seat of his ancestors, which he re-edified and embellished. He was not only by patents appointed history-painter to their late and present majesties [Queen Anne and George I.], but serjeant-painter, by which he was to paint all the royal palaces, coaches, barges, and the royal navy. This late patent he surrendered in favor of his only son, John Thornhill, Esq. He left no other issue but one daughter, now the wife of Mr. William Hogarth, admired for his curious miniature conversation-paintings. Sir James has left a most valuable collection of pictures and other curiosities, and died in the 57th (58th) year of his age." *Gent. Mag.* vol. IV. p. 274.

Some account of the family of Thornhill (which was originally settled at the place of that name in the county of Dorset) may be found in Hutchins's 'History of Dorsetshire,' vol. I. pp. 410, 413, and vol. II. pp. 185, 246, 451, 452. Lord Orford has given a portrait of this celebrated artist, in his *Anecdotes of Painters* (Works, vol. III. p. 417), by Brotherton. Another, painted by Highmore, and engraved by Faber, was published in 1732; beside

comparatively was. Shortly after, he commenced his first great series of moral paintings, "*The Harlot's Progress*:" some of these were, at Lady Thornhill's suggestion, designedly placed by Mrs. Hogarth in her father's way, in order to reconcile him to her marriage. Being informed by whom they were executed, Sir James observed, "The man who can produce such representations as these, can also maintain a wife without a portion." He soon after however, relented, and became generous to the young couple, with whom he lived in great harmony until his death, which took place in 1733.

In 1733, his genius became conspicuously known. The third scene of *The Harlot's Progress* introduced him to the notice of the great at a Board of Treasury (which was held a day or two after the appearance of that print), a copy of it was shown by one of the lords, as containing among other excellences, a striking likeness of Sir John Gonson, a celebrated magistrate of that day well known for his rigor towards women of the town. It gave universal satisfaction. From the treasury each lord repaired to the print-shop for a copy of it : and Hogarth rose completely into fame.

which, two others may be seen, one in D'Argenville's "*Peintres*," and two in M. S. Ireland's "*Graphic Illustrations of Hogarth*." Noble's Continuation of Granger's Biographical History of England, vol. III. pp. 369, 370.

Upwards of twelve hundred subscribers entered their names for the plates, which were copied and imitated on fan mounts, and in a variety of other forms; and a pantomime taken from them was represented at the theatre. This performance, together with several subsequent ones of a similar kind, have placed Hogarth in the rare class of original geniuses and inventors. He may be said to have created an entirely new species of painting, which may be termed the *moral comic*; and may be considered, rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age, *living as they rise*—if general satire on vices,—and ridicules familiarised by strokes of nature, and heightened by wit,—and the whole animated by proper and just expressions of the passions,—be comedy, Hogarth composed comedies as much as Molière. Such is Lord Orford's remark on another piece indeed (*Marriage-à-la-Mode*), more particularly; but which may justly be applied to almost every thing which he touched with his creative pencil.

The ingenious, the amiable, but eccentric Lavater thus characterises the productions of Hogarth.

“You must not expect much of majesty from Hogarth. This painter rose not to the level of the really beautiful: I should be tempted to call him the *False Prophet of Beauty*. But, what

INEXPRESSIBLE RICHNESS *in the comic or moral scenes of life!* No one ever better characterised mean physiognomies, the debauched manners of the dregs of the people, the excessive heightening of ridicule, the *horrors of vice.*"*

Lord Orford has stated that it is much to Hogarth's honor, that in so many scenes of satire, it is obvious that ill-nature did not guide his pencil; and that, if he indulged his spirit of ridicule in personalities, it never (*rarely* it should have been said) proceeded beyond sketches and drawings: his prints touched the folly, but spared the person. At an early period of his career, however, Hogarth ventured (in 1732) to attack Mr. Pope, in the plate called *TASTE*; which contained a view of the gate of Burlington House, with Pope white-washing it and bespattering the Duke of Chandos' coach. This plate was intended as a satire on the poet, on Mr. Kent the architect, and the Earl

* Hunter's edit. of Lavater's *Physiognomy*, vol. II. p. 414. As the French, from which the above passage is translated, is peculiarly animated, we subjoin it for the satisfaction of our readers.—
 " Il ne faut pas attendre beaucoup de noblesse de Hogarth. Le vrait beau n'étoit guère à la portée de ce peintre, que je serois tenté d'appeller le *faux prophète de la beauté*. Mais quelle richesse inexprimable dans les scenes comiques ou morales de la vie ! Personne n'a mieux caractérisé les physionomies basses, les mœurs crapuleuse de la lie du peuple, les charges du ridicule, les horreurs de vice."—*Essai sur la Physiognomie*, edit. 1783, seconde partie, p. 370.

of Burlington: but Hogarth being apprehensive that the poet's pen was as pointed as the artist's graver, recalled the impressions, and destroyed the plate.

Soon after his marriage, Hogarth resided at South Lambeth; and being intimate with Mr. Tyers, the then spirited proprietor of Vauxhall Gardens, he contributed much to the improvement of those gardens; and (Mr. Nichols states) first suggested the hints of embellishing them with paintings, some of which were the productions of his own comic pencil. Among these paintings were "The four Parts of the Day," either by Hogarth, or after his designs.*

Two years after the publication of his "Harlot's Progress," appeared the "*Rake's Progress*," which Lord Orford remarks (though perhaps superior) had not so much success from want of notoriety; nor is the print of the arrest equal in merit to the others." The curtain, however, was now drawn aside; and his genius stood displayed in its full lustre.

The *Rake's Progress* was followed by several works in series, viz. *Marriage-à-la-Mode*, *Industry and Idleness*, the *Stages of Cruelty*, and *Election Prints*. To these may be added a great number

* M. R. vol. LXV. p. 446, note †.—For this, and some other assistance, Mr. Tyers presented our artist with a gold admission ticket for himself and friends.

of single comic pieces, all of which present a rich source of amusement:—Such as, the March to Finchley, Modern Midnight Conversation, the Sleeping Congregation, the Gates of Calais,* Gin Lane, Beer Street, Strolling Players in a Barn, the Lecture, Laughing Audience, Enraged Musician," &c. &c. which, being introduced and described in the subsequent part of this work, it would far exceed the limits, necessarily assigned to these brief memoirs, *here* minutely to characterise.

* The following amusing adventures are connected with this picture. Shortly after the peace of Aix-la-Chapelle, Hogarth went over to France; and during his residence in that country, he expressed the most marked disapprobation of every thing he saw. Regardless of the advice of a friend, who intreated him to be more cautious in his public remarks, he treated the gentleman, who offered these prudential considerations, as a pusillanimous wretch, unworthy of residence in a free country; and made his monitor the butt of his ridicule for several evenings afterwards. At length (Mr. Nichols continues) this unreasonable pleasantry was completely extinguished by an adventure which befel the artist at Calais. While he was drawing the gate of that city, he was apprehended as a spy, and carried before the commandant, who told him, that if the treaty of peace had not actually been signed, he should have been obliged immediately to have hung him up on the ramparts. He was then committed a prisoner to his landlord, M. Grandsire, on his promising Hogarth should not go out of the house, till he was about to embark for England. Two guards were appointed to convey him on ship-board: nor did they quit him, till he was three miles from shore. They then spun him round like a top on the deck, and told him he was at liberty to proceed on his voyage, without further attendance or molestation.—Nichols' "*Biographical Anecdotes*."

All the works of this original genius are, in fact, lectures of morality. They are satires of particular vices and follies, expressed with such strength of character, and such an accumulation of minute and appropriate circumstances, that they have all the truth of nature heightened by the attractions of wit and fancy. Nothing is without a meaning, but all either conspires to the great end, or forms an addition to the lively drama of human manners. His single pieces, however, are rather to be considered as studies, not perhaps for the professional artist, but for the searcher into life and manners, and for the votary of true humor and ridicule. No *furniture* of the kind can vie with Hogarth's prints as a fund of inexhaustible amusement, yet, conveying at the same time a fund of important morality.

Not contented, however, with the just reputation which he had acquired in his proper department, Hogarth (whose mind was not a little vain) attempted to shine in the highest branch of the art,—serious history-painting. “From a contempt,” says Lord Orford, “of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble collectors, and from having never studied,

indeed having seen, few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted (as is true) that time gives a mellowness to colors and improves them; he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients, and, unfortunately, chose one of the finest pictures in England as the object of his competition. This was the celebrated Sigismonda, of Sir Luke Schaub, now in the possession of the Duke of Newcastle, said to be painted by Corregio, probably by Furino.'—"It is impossible to see the picture" (continues his lordship) "or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays, Hogarth at last produced *his* Sigismonda,—but no more like Sigismonda than I to Hercules. Not to mention the wretchedness of the coloring, it was the representation of a maudlin strumpet, just turned out of keeping, and her eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust

raised by such vulgar expression, her fingers were bloodied by her lover's heart,* that lay before her like that of a sheep for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair;—in short, all was wanting that should have been there;—all was there, that such a story would have banished from a mind capable of conceiving such complicated woe—woe so sternly felt, and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had even ridiculed. He set the price of £400 on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it.”†

This severe criticism of Lord Orford's, has been spiritedly animadverted on by Mr. Ireland (“Hogarth Illustrated,” vol. III. p. 207). Walpole's critique, he observed, did not appear till after Hogarth's death; but, when he states Hogarth's performance to be more ridiculous

* This circumstance has been questioned by Mr. Nichols, in his *Biographical Anecdotes* of our artist: but Lord Orford has replied that, at the time *he* saw Hogarth's picture, when it was *first* painted, the fingers of Sigismunda *were bloody*. It is not unlikely that the painter afterwards altered this part.

than any thing the artist had ever ridiculed, it ceases to be criticism. The best reply to so extravagant an assertion, is the original picture now in possession of Messrs. Boydell, which, though not well colored, and rather French, is marked with mind, and would, probably, have been better, had it not been so often altered, on the suggestions of different *critical friends*.

Adverting to this failure of Hogarth's, the late Sir Joshua Reynolds has the following appropriate observations upon our artist : " Who, with all his extraordinary talents, was not blessed with this knowledge of his own deficiency, or of the bounds which were set to the extent of his own powers. After this admirable artist had spent the greater part of his life in active, busy, and, we may add, successful attention to the ridicule of life ;—after he had invented a new species of dramatic painting, in which, probably, he never will be equalled ; and had stored his mind with infinite materials to explain and illustrate the domestic and familiar scenes of common life, which were generally, and ought to have been always, the subject of his pencil ;—he very imprudently, or rather presumptuously, attempted the great historical style, for which his previous habits had by no means prepared him : he was indeed so entirely unacquainted with the principles of this style, that he was not aware that any artificial preparation

was even necessary. It is to be regretted that any part of the life of such a genius should be fruitlessly employed. Let his failure teach us not to indulge ourselves in the vain imagination, that by a momentary resolution we can give either dexterity to the hand, or a new habit to the mind.”*

It may be necessary to state, that the gentleman for whom this picture was originally painted, was the late Earl (then Sir Richard) Grosvenor. An engraving of Hogarth's *Sigismonda*, by Mr. B. Smith, was published by Messrs. Boydell, in the year 1792. A reduced copy is given in Mr. John Ireland's *Hogarth Illustrated*, vol. I. p. lxxxviii.

Notwithstanding Hogarth professed to decry literature, he felt an inclination to communicate to the public his ideas on a topic connected with his art: and we have now to consider our artist in the novel character of an author.

The following are the circumstances which led to the publication of his celebrated “*Analysis of Beauty*, written with a view to fix the fluctuating ideas of taste.”

Finding his prints were become sufficiently numerous to form a volume, Hogarth, in the year 1745, engraved his own portrait as a frontispiece. In one corner of the plate he introduced

* Sir Joshua Reynolds' Works, 4th edit. vol. II. p. 164.

a painter's palette, on which was a waving line, inscribed "*The Line of Beauty*."* This created much curious speculation, drew upon him a numerous band of opponents, and involved him in so many disputes, that he at length determined to write a book, explain his system, and silence his adversaries. Accordingly, his "*Analysis of Beauty*" made its appearance in one volume quarto, in the year 1753. Its leading principle is, that beauty fundamentally consists in that union of uniformity which is found in the curve or waving line; and that round, swelling figures are most pleasing to the eye. This principle he illustrates by many ingenious remarks and examples, and also by some plates characteristic of his genius. This work being now of rare occurrence, an accurate copy of it, illustrated with Hogarth's engravings, will be found in a subsequent part of this publication.

In the publication of his *Analysis*, Hogarth acknowledges himself indebted to his friends for assistance. "These appear" (for some difference exists in the opinion of his biographers) "to have been Benjamin Hoadley, M. D. who corrected the *language* in part, (he professed not to understand the subject,†) and was succeeded by the celebrated

* Ireland's *Hogarth*, vol. III. p. 100.

† Nichols' *Biographical Anecdotes*, and *Monthly Rev.* (O. S.) vol. LXV. p. 448, notes.

political writer, Mr. Ralph, who was a neighbour of Hogarth's at Chiswick,* and who volunteered his friendly services on this occasion. Dr. Morell is said, by Mr. Nichols, to have completed what Mr. Ralph left unfinished; though the learned doctor's labors have, by others, been restricted to the translation of a *single Greek passage*. The Rev. Mr. Townley corrected the preface of this work; the publication of which afforded much pleasure to the author's family, "as the frequent disputes he had with his coadjutors, in the progress of the work, did not much harmonize with his disposition."—"It is amazing (we borrow the sprightly remarks of the Monthly Reviewers)† that with all this cookery, and so many cooks, the entertainment which this excellent artist intended for the public was not totally spoiled. Hogarth often declared, that he found 'no other man's words could completely express his ideas.' The work is, nevertheless, (we will venture to pronounce,) the most masterly performance of the kind that ever was produced in the English language."‡

* About the year 1743, or soon after, Hogarth (having as his biographer remarks, sacrificed enough to fame and fortune) purchased a house at Chiswick, where he usually spent the principal part of the summer season, occasionally, however, visiting his house in Leicester Fields.

† Vol. LXV. p. 449.

‡ Ibid.

As Hogarth's views differed so essentially in many respects from the notions commonly received among the artists of his day, it was not to be expected that his "Analysis of Beauty" could pass either unnoticed, or unattacked, by the numerous tribe of men of taste. His friends, indeed, when apprised of his intention of becoming an author, were apprehensive lest his well-earned pictorial laurels should be tarnished; while his enemies hoped he would write himself into disgrace. Hogarth, however, laughed at all this, and in the following little epigram, whimsically enough describes his own feelings :

"What! a book, and by Hogarth! then twenty to ten,
All he's gained by the *pencil* he'll *lose* by the *pen*."
"Perhaps it may be so—howe'er, miss or hit,
He will publish,—*here goes*,—*it's double or quit*."*

On the publication of his work, Hogarth was assailed, both by the graver and from the press, by a variety of publications; some few of which possessed ingenuity and wit, but the majority were disgraced by scurrility of language and poverty of design. These sarcasms were keenly felt by Hogarth, whose chagrin was confessedly great, but was certainly alleviated by a complimentary letter from Warburton, (and compliments

* For this amusing jeu d'esprit we are indebted to Mr. John Ireland's "Hogarth Illustrated," vol. III. p. 102.

by that literary Briareus were not very liberally dispensed,) and by the still more flattering circumstance of his Analysis being translated and published in German, at Berlin, in 1754, and in Italian, at Leghorn, in 1761.

In the year 1757, his brother-in-law, Mr. Thornhill, resigned his office of king's serjeant-painter in favor of Hogarth, who received his appointment on the 6th of June, and entered on his function on the 16th July, both in the same year. This place was re-granted to him by a warrant of our late gracious sovereign, which bears date the 30th October, 1761, with a salary of ten pounds per annum, payable quarterly.*

This connexion with the court probably induced Hogarth to deviate from the strict line of party neutrality which he had hitherto observed, and to engage against Mr. Wilkes and his friends in a print published in September, 1762, entitled the *Times*. This necessarily involved him in a dispute with Wilkes, in which (as Lord Orford has remarked)† if Hogarth did not commence direct hostilities, he at least obliquely gave the first offence, by an attack against the friends and party of that celebrated demagogue.

* The document may be seen at length in Mr. Ireland's Works, vol. III. pp. 137—141.

† Works, vol. III. p. 461.

The publication of the *Times* provoked some severe strictures from Wilkes' pen, in a North Briton, (No. 17). Hogarth replied by a caricature of the writer: a rejoinder was put in by Churchill, in an angry epistle to Hogarth; (not the brightest of his works;) and in which the severest strokes fell on a defect the painter had not caused, and could not amend, his age;—which, however, was neither remarkable nor decrepit. Much less had it impaired his talents, for, only six months before, he had produced one of his most capital works, a satirical print against the methodists. In revenge for this epistle, Hogarth caricatured Churchill, under the form of a canonical bear, with a club and a pot of porter—*vitulâ tu dignus, et hic.*—Never did two angry men, with their abilities, throw mud with less dexterity.*

During this period of pictorial and poetic warfare, (so virulent and disgraceful to all parties,) Hogarth's health visibly declined. In 1762, he complained of an internal pain, the continuance of which produced a general decay of the system, that proved incurable. A few months, however, before this inimitable artist was seized with the malady (a dropsy in the chest) which deprived society of one of its most distinguished ornaments,

* Works, vol. III. p. 461.

he proposed to his matchless pencil the work he has intitled a *Tail Piece*. The first idea of this picture is said to have been started in company, while the convivial glass was circulated round his own table. "My next undertaking," said Hogarth, "shall be the '*End of all Things*.'"
—"If that is the case," replied one of his friends, "*your business will be finished, for there will be an END of the Painter*."—"There will so," answered Hogarth, sighing heavily, "and therefore, the sooner *my work is done* the better." Accordingly he began the next day, and continued his design with a diligence (as the report goes) which seemed to indicate that he should not live till he had completed it. He did finish it in the most ingenious manner that could well be conceived; but as this interesting subject will be found in the subsequent part of this work, we shall here only notice, that he never again took the palette in hand. About a month after this,* and on the 25th of October, 1764, (having previously been conveyed in a very weak and languid state from Chiswick to Leicester Fields,) he died suddenly of an aneurysm in his chest, in the 67th or 68th year of his age. His remains were interred at Chiswick, beneath a plain but neat mausoleum, the front of which is decorated (in bas-relief) with

* Gent. Mag. vol. LV. Part I. p. 344.

the comic mask, a wreath of laurel, resting sticks, pencils, and a palette (illustrative of his profession), together with a book intitled “*Analysis of Beauty*,” and the following elegant inscription by his friend Garrick :

“ Farewell, great painter of mankind,
 Who reach'd the noblest point of art ;
 Whose pictured morals charm the mind,
 And through the eye correct the heart.
 If genius fire thee, reader, stay ;
 If nature touch thee, drop a tear :
 If neither move thee, turn away,
 For Hogarth's honour'd dust lies here.”

On one side is the following inscription :

HERE LIETH THE BODY
 OF WILLIAM HOGARTH, ESQ.
 WHO DIED OCTOBER 26, 1764,
 AGED 67 YEARS.

MRS. JANE HOGARTH,
 WIFE OF WILLIAM HOGARTH, ESQ.
 Obiit, 13 November, 1789.
 ætat. 80 years.

On the other two sides are inscriptions in memory of Lady Thornhill (Hogarth's mother-in-law), and of his sister Mrs. Ann Hogarth, which it would not perhaps be necessary here to repeat.

Hogarth was below the middle size, had a

bright penetrating eye, and an air of spirit and vivacity: he was a man of rough and vulgar manners, but generous and hospitable. He affected contempt for all knowledge which he did not possess, and expressed himself with a degree of rudeness in conversation, that sometimes gave offence. He was often absent in company, and seemed to be entertaining himself with his own ideas, or seeking some new objects of ridicule, which he attentively seized whenever they presented themselves. In all the domestic relations of husband, brother, friend, and master, he shone conspicuously. Yet Hogarth was not exempt from faults. He was open to flattery: a word in praise of Sigismunda, his favourite picture, would command a proof print, or force an original sketch from our artist. He is also said (by Mr. Nichols) to have beheld, with jealousy, the rising eminence and popularity of the late Sir Joshua Reynolds, and frequently to have spoken of him, and of his performances, with asperity.*

With respect to Hogarth's character as an artist, little, perhaps, need be said. His works speak for themselves, and convey, many of them at least, that direct instruction to the heart, which the productions of the press, and of the

* Mr. John Ireland, however, has ingeniously opposed this assertion. *Hogarth Illustrated*, vol. I. p. ii.

pulpit frequently fail to convey. Incidental testimonies to this great painter's merit have already been given in the course of this article, which we shall conclude with the following strictures by a few eminent men of genius and of taste, whose sentiments (we trust) will not be displeasing to our readers.

“What composition, what variety, what sentiment, what fancy, invention, and humour,” (said the late Lord Gardenstone)* “we discover in all his performances! In every one of them an entertaining history, a natural description of characters, and an excellent moral. I can read his works over and over,—Horace's characteristic of excellency in writing; *decies repetita placebit*; and every time I peruse them I discover new beauties, and feel fresh entertainment.”

“The taste of the present day is prints, (some respectable critics have remarked,) and though it may, in some instances, have been carried to excess, yet while that taste remains, and men wish to contemplate figures drawn from nature by the pencil of genius, and placed in such points of view as generally to convey lessons of virtue in a language that all nations may read, Hogarth must hold a very high rank. He has been called a caricature-painter, but very impro-

* Gent. Mag. vol. 55, Part I. p. 344.

perly ; for the productions of a caricaturist, though they may excite a momentary smile, fade with the objects they are intended to ridicule. The figures of Hogarth neither divert by distortion, nor surprise by aggravation ; are neither disguised by ornament, nor weakened by decoration : they are clear representations of clear opinions, calculated to produce conviction by their truth, rather than dazzle the eye with high finishing and false glare. They express *the mind's construction in the face* with a precision and fidelity, which we believe have never been equalled : for, though he has had many imitators, they have been followers rather than rivals ; and the laurel, with which he was originally crowned, still flourishes with undiminished verdure.”*

“The works of this master” (the late Rev. and benevolent Mr. Gilpin has observed in his amusing and instructive ‘*Essay on Prints*’) “abound in true humour, and satire which is generally well directed : they are admirable moral lessons, and a fund of entertainment suited to every taste ;—a circumstance which shews them to be just copies of nature. We may consider them, too, as valuable repositories of the manners, customs, and dresses of the present age. What a fund of entertainment would a collection of

* Brit. Crit. vol. XII. p. 348.

this kind afford, drawn from every period of the history of Great Britain!—How far the works of Hogarth will bear a *critical examination*, may be the subject of a little more inquiry.

“In *design*, Hogarth was seldom at a loss. His invention was fertile, and his judgment accurate. An improper incident is rarely introduced, a proper one rarely omitted. No one could tell a story better, or make it in all its circumstances more intelligible. His genius, however, it must be owned, was suited only to *low* or *familiar* subjects; it never soared above *common* life: to subjects naturally sublime, or which, from antiquity or other circumstances, borrowed dignity, he could not rise.

“In *composition* we see little in him to admire. In many of his prints the deficiency is so great as plainly to imply a want of all principle; which makes us ready to believe that, when we do meet with a beautiful group, it is the effect of chance. In one of his minor works, the ‘*Idle Prentice*,’ we seldom see a crowd more beautifully managed than in the last print. If the sheriff’s officers had not been placed in a line, and had been brought a little lower in the picture, so as to have formed a pyramid with the cart, the composition had been unexceptionable; and yet the first print of this work is such an instance of disagreeable composition, that it is amazing how an artist,

who had any idea of beautiful forms, could suffer so unmanly a performance to leave his hands.

“Of *the distribution of light* Hogarth had as little knowledge as of *composition*. In some of his pieces we see a good effect, as in the *execution* just mentioned, in which if the figures in the right and left corners had been *kept down* a little, the light would have been beautifully distributed on the fore-ground, and a little secondary light spread over part of the crowd. But, at the same time, there is so obvious a deficiency in point of effect in most of his prints, that it is very evident he had no principle.

“Neither was Hogarth a master in drawing. Of the muscles and anatomy of the head and hands he had perfect knowledge; but his trunks are often badly moulded, and his limbs ill set on: yet his figures, upon the whole, are inspired with so much life and meaning, that the eye is kept in good humour in spite of its inclination to find fault. The author of the *Analysis of Beauty*, it might be supposed, would have given us more instances of *grace* than we find in the works of Hogarth, which shows strongly that theory and practice are not always united. Many opportunities his subjects naturally afford of introducing graceful attitudes, and yet we have very few examples of them. With instances of picturesque grace his works abound.

“Of his *expression*, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects which they produce in every part of the human frame. He had the happy art also of conveying his ideas with the same precision with which he conceived them. He was excellent too in expressing any humorous oddity, which we often see stamped upon the human face. All his heads are cast in the very mould of nature. Hence that endless variety which is displayed through his works; and hence it is, that the difference arises between *his* heads and the affected caricatures of those masters who have sometimes amused themselves with patching together an assemblage of features from their own ideas. Such are Spaniolet's, which though admirably executed, appear plainly to have no archetypes in nature. Hogarth's on the other hand, are collections of natural curiosities. The *Oxford Heads*, the *Physicians' Arms*, and some of his other pieces, are expressly of this humorous kind. They are truly comic, though ill-natured effusions of mirth;—more ill-natured than Spaniolet's as they are pure nature; but less innocent, as they contain ill-directed ridicule.

“But the species of expression in which this master perhaps most excels, is that happy art

of catching those peculiarities of art and gesture, which the ridiculous part of every profession contract, and which, for that reason, become the characteristic of the whole. His counsellors, his undertakers, his lawyers, his usurers, are all conspicuous at one sight. In a word, almost every profession may see in his works that particular species of affectation which they should most endeavour to avoid. The *execution* of this master is well suited to his subjects and manner of treating them. He etched with great spirit, and never gave one unnecessary stroke."



HOGARTH ELUCIDATED.

INDUSTRY AND IDLENESS.

THE moral which Hogarth has attempted to display in this series of prints, is thus characterized *by himself*:—

“Industry and Idleness exemplified in the conduct of two fellow-’prentices; where the one, by taking good courses, and pursuing points for which he was put apprentice, becomes a valuable man, and an ornament to his country; the other, by giving way to idleness, naturally falls into poverty, and ends fatally, as expressed in the last print.—And, lest any print should be mistaken, the description of each print is engraved at top.”*

Such is Hogarth’s avowed design; and, as example is far more convincing and persuasive than precept, it must be acknowledged that the prints of Industry and Idleness do, unquestionably afford to young

* Mr. John Ireland’s “Hogarth,” vol. i. p. 190, where this account is stated to have been copied from the Artist’s own handwriting.—Mr. Samuel Ireland (“Graphic Illustrations of Hogarth,” p. 154,) has given a similar, though somewhat more enlarged account.

minds an admirable lesson, by setting before them that misery, shame, and destruction, which inevitably await the slothful and the vicious; while they at the same time show the infallible reward that attends the virtuous and the diligent. The object which the Artist had in view he has certainly accomplished; although the prints composing this series "have" (as Lord Orford appropriately observes) "more merit in the intention than execution."*

PLATE I.

THE FELLOW 'PRENTICES AT THEIR LOOMS.

Motto.

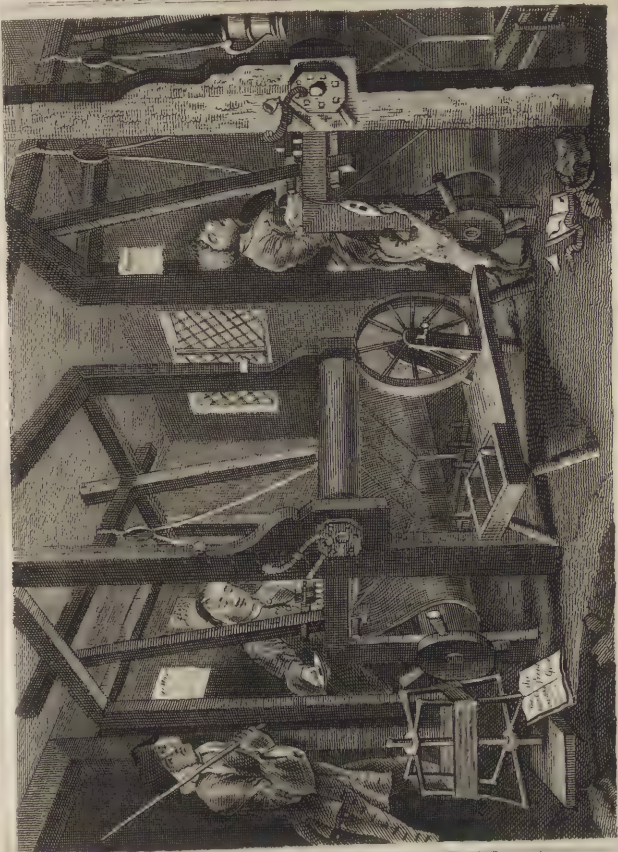
"The drunkard shall come to poverty; and drowsiness shall clothe a man with rags." Proverbs xiii. 21.

"The hand of the diligent maketh rich."—Proverbs x. 4.

THESE passages of scripture are well adapted to the moral contrast, which presents itself to our notice.† In the scene before us, two apprentices are delineated at the looms of their master, a silk-weaver of Spital-

* Works, vol. iii. p. 457.

† It may be proper here to state, that the texts applied to the plates of Industry and Idleness were selected by the Rev. Mr.



INDUSTRY & IDLENESS.

W. H. P. del.



fields. The industrious youth (whose countenance is strongly expressive of serenity and benevolence) is diligently employed at his work. On the floor near him lies an open book, entitled "*The 'Prentice' Guide*," and on the wall behind him are pasted the celebrated old ballads of "*Turn again Whittington, lord-mayor of London*," and the "*Valiant Apprentice!*" It should seem that the "'Prentice's Guide'" was presented by the master of our young pupil, as the same title appears on a mutilated pamphlet lying at the feet of Thomas Idle, who is overpowered by the united strength of beer and tobacco, (as is evident from the half-gallon pot and tobacco-pipe before him,) and with his arms folded, is fallen asleep;—while the shuttle, dropping from his hands, "becomes the plaything of a wanton kitten."

The ballad containing the history of *Moll Flanders*, which is also pasted over his head, indicates the depraved turn of his mind; his countenance at the same time, is strongly characteristic of sloth, as his dress is expressive of filthiness. The master, silently entering the room, with uplifted stick and angry countenance, gives us to understand that the consequence of his sloth is a present castigation; but, if, we may judge from the physiognomy of young Idle, these vices are too deeply rooted in him to be eradicated by punishment.

Arnold King; (Nichols's "Hogarth," vol. i. p. 138,) and that the mottoes in verse, that will occasionally be found in the subsequent pages, were written for Hogarth by Dr. Hoadley, (son of the celebrated Bishop of Winchester,) and by others of his friends.

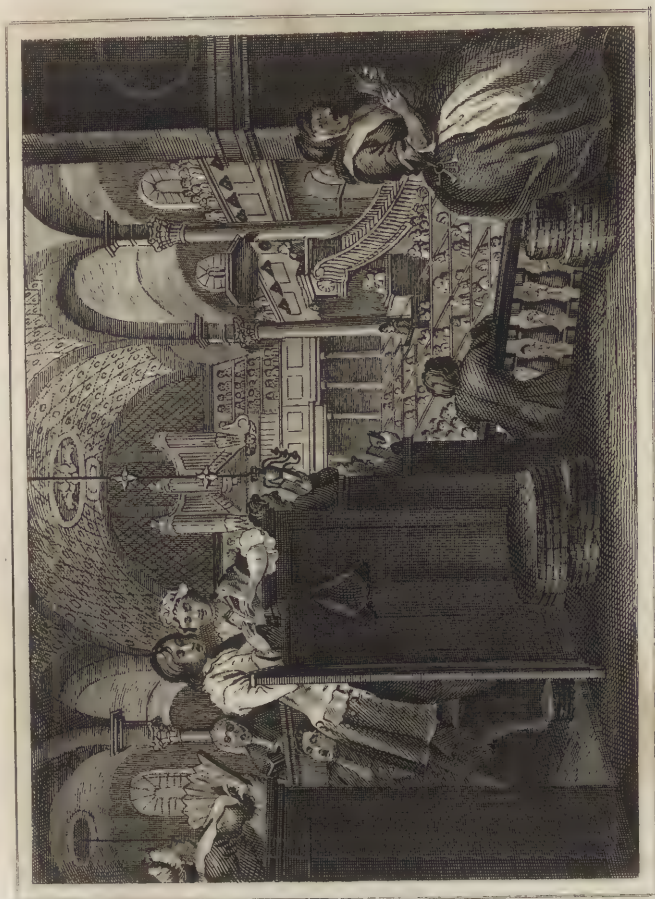
PLATE II.

THE INDUSTRIOUS 'PRENTICE PERFORMING THE DUTY
OF A CHRISTIAN.

Motto.

"O how I love thy law ! it is my meditation day and night."—Psalm cxix. 97.

THE industrious apprentice is here represented at church, in the same pew with his master's daughter. The countenances of young Goodchild and of Miss West have a slight resemblance, and are marked by an interesting simplicity. We behold him in this plate joining in the public service in a devout and decent manner ; to which a strong contrast is offered by the pompous female figure behind him, while the humble pew-opener and the two women contiguous to Miss West (and who are almost lost in shadow) seem to rival the powerful tones of the organ in their shrill vociferations. The men behind her, (one of whom is asleep, are contributing *their* deep-toned bass to this concert ; and, together with the preacher, reader, clerk, and the listless slumbering audience, they unite in giving a humorous, not to say a burlesque effect to the whole scene before us.



Report dit

INDUSTRY & IDLENESS.







Hogarth del.

INDUSTRY & IDLENESS.

PLATE III.

THE IDLE 'PRENTICE AT PLAY IN THE CHURCH-YARD
DURING DIVINE SERVICE.

Motto.

"Judgments are prepared for scorers, and stripes for the back of fools."
Proverbs xix. 29.

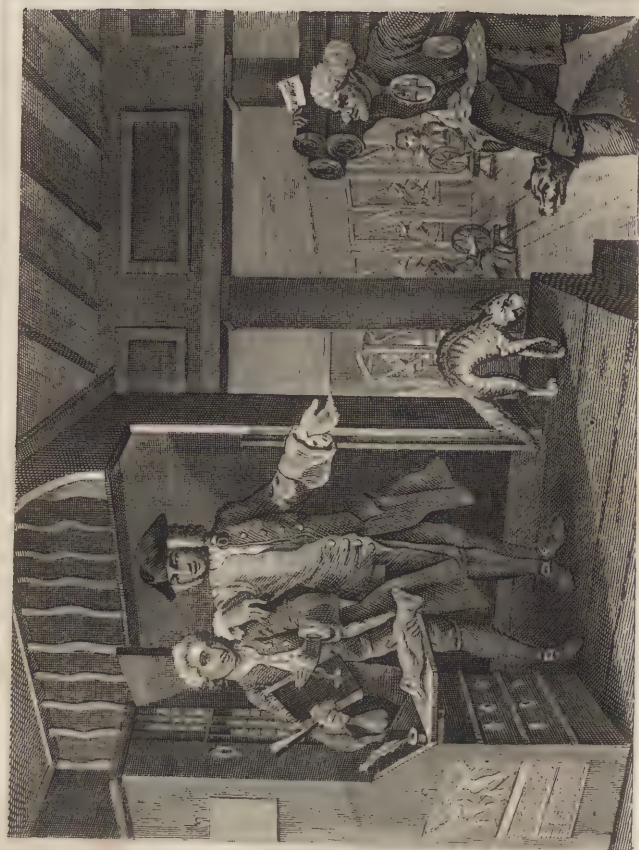
As the observance of religion is, confessedly, the only permanent foundation of virtue, so the neglect of religious duties has long been acknowledged to be the precursor of every kind of wickedness. Of the truth of this remark we have ocular demonstration in this third print. Here then we see the idle youth (while others are intent on sacred duties) transgressing all laws, both divine and human, gambling on a tombstone with the meanest of the human race. So callous is his depraved heart—so wilfully blind is he to every thing tending to his future interest, that neither the surrounding tombs, nor the yawning newly-dug grave, nor the skulls (all of which are very expressive) and bones scattered about, are sufficient to awaken in his mind one serious thought.

He is lying on a tomb-stone, the inscription of which ("HERE LIES THE BODY OF ———") applies but too well to the slothful apprentice, who, having been detected in an attempt to defraud his vile companions, is so warmly contesting the matter with them.

as to be insensible of the approach of the vigilant Beadle, whom we see in the very act of inflicting condign punishment. The whole of this group is strikingly marked. The stern keeper of the Church's peace has been incorporated into a group of figures by Lavater:*—the hand of the boy employed upon his head, and that of the shoe-black in his bosom, are powerfully expressive of filth and vermin; and may also be designed to intimate, that Idle is in imminent danger of being overspread with the beggarly contagion.

* Hunter's Edit. of "Lavater," vol. i. p. 163.





J. G. 1841

INDUSTRY & IDLENESS

PLATE IV.

THE INDUSTRIOUS 'PRENTICE A FAVOURITE, AND ENTRUSTED BY HIS MASTER.

Motto.

"Well done, thou good and faithful servant, thou hast been faithful over a few things; I will make thee ruler over many things."—Matt. xxv. 21.

THE industrious youth having, by his discreet and steady conduct, acquired the confidence of his master, we now find him (admirably continued from the first and third prints) in the counting-house, entrusted with the books, giving and receiving orders, as is evident from the delivery of goods by a city porter from Blackwell Hall. From the keys in one hand, and the bag in the other, we may infer, that he has conducted himself with so much prudence and discretion, and has given to his employer such proofs of fidelity, as now to become the keeper of untold gold. The integrity of his heart is visible on his face; and the modesty and tranquillity of his countenance are well calculated to show, that notwithstanding the ample trust reposed in him is an addition to his happiness, still he discharges his duties with so much becoming diffidence and care, as not to betray any of that pride which so frequently attends great promotion. The attitude of the master, who is

giving him some directions, is strongly expressive of his friendly regard; and their mutual union is not inappositely hinted at, by the position of the gloves on the flap of the writing-desk, which has been supposed covertly to intimate a speedy partnership to be in view.

The head-piece to a London Almanack, *INDUSTRY TAKING TIME BY THE FORELOCK*, is not one of the least beauties of this plate; and is strikingly calculated to show the necessity of early and sedulous application to business. The humour of the scene (for ridicule enters into almost every thing that Hogarth touched with his comic pencil) is not a little augmented by the pimpled face of the city-porter, who is entering with a bale of goods, accompanied by a mastiff, and by the contest between the latter and the house-cat for admittance. The animals are ill-drawn, and seem to be introduced merely to fill up the piece; the perspective also is incorrect; but these little blemishes are lost in the gradual development of this excellent moral drama, which is carried on with much spirit.





Robert de la.
INDUSTRY & IDLENESS.

PLATE V.

THE IDLE 'PRENTICE TURNED AWAY, AND SENT TO
SEA.

Motto.

"A foolish son is the heaviness of his mother."—Proverbs x. 1.

STILL persevering in vicious habits, the idle apprentice, having tired out the patience of his benevolent employer, is sent to sea; in the hope that, being removed alike from the city and from his dissipated companions, he might be reclaimed by the discipline and hard service of a maritime life. We now behold him in the ship's boat, making towards the vessel in which he is to embark. The attitudes and physiognomies of the different figures in the boat indicate with sufficient plainness the subject of their discourse, which is concerning his idleness. In the back ground is a gibbet with a figure suspended, to which the waterman is pointing his attention, as emblematical of his future fate; while a boy, tapping him on the shoulder with one hand, presents a cat-o'-nine-tails, as a specimen of the salutary discipline in use on board a man-of-war. This is returned by young Idle, holding up two fingers of his left hand in the form of horns, supposed to have been dictated to him by the place in the river which they have just passed, and which from this

circumstance is known to be *Cuckolds' Point*. His forfeited indentures he has thrown into the river with an air of contempt, regardless both of his present condition, and of the affectionate persuasions of his afflicted widowed mother.

The group of figures composing this print, has been copied by the ingenious Lavater; with whose appropriate remarks we conclude our present description:—

“Observe,” says this great analyst of the human countenance, “in the annexed group, that unnatural wretch, with the infernal visage, insulting his supplicating mother: the predominant character on the three other villain-faces, though all disfigured by effrontery, is cunning and ironical malignity. Every face is a seal with this truth engraved on it: NOTHING MAKES A MAN SO UGLY AS VICE; NOTHING RENDERS THE COUNTENANCE SO HIDEOUS AS VILLANY.”*

* Hunter's Edit. of “Lavater,” vol. i. p. 163.





Hogarth del.

INDUSTRY & IDLENESS.

PLATE VI.

THE INDUSTRIOUS 'PRENTICE OUT OF HIS TIME, AND
MARRIED TO HIS MASTER'S DAUGHTER.

Motto.

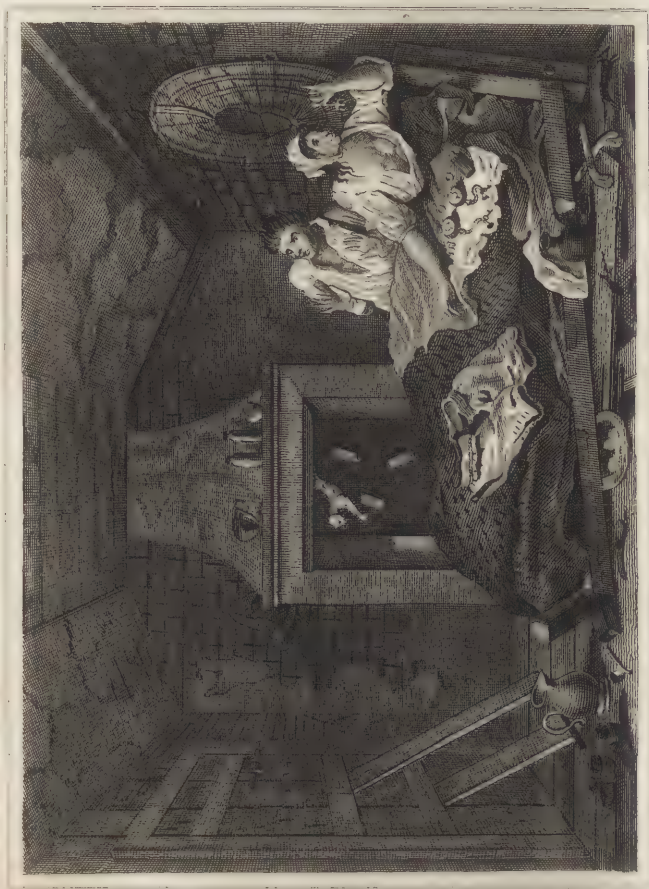
"The virtuous woman is a crown to her husband."—Proverbs xii. 4.

FROM the joint names of *West* and *Goodchild* upon the sign, we learn that the industry and fidelity of the attentive youth are crowned with success, and that he has been taken into partnership by his master; who has further given his daughter in marriage. By the young man's appearance in his gown and cap the time is evidently morning; and from the populace assembled round the house, it is the morning after his nuptials. His benevolence and liberality here also are displayed, by a servant distributing the remnants of the table, while the bridegroom is paying the master-drummer for the noisy gratulations of himself and his comrades. In this group of figures the spirit of the different characters is well supported, in the earnestness with which one of the butchers (who is standing on the left with his marrow-bone and cleaver) is observing the fortunate drummer receiving Mr. Goodchild's bounty,—and in the anger expressed on the countenance of his fellow, who is elbowing out of the first rank the performer on the

violoncello. The cripple lying on the ground is adding to the clangour of this melodious English concert, by bawling out the song of "*Jesse, or the Happy Pair.*" This figure represents a well-known beggar in Hogarth's day, known by the name of Philip in the Tub, from the circumstance of his being reduced (through want of limbs) to drag his person about the streets in a shallow tub, as here delineated. This man had visited Ireland and the United Provinces, was a constant attendant at all weddings, and usually received a small gratuity for his epithalamiums.

Although some of the figures in this scene are deficient in proportion, yet the interest of the whole is well supported; and a near view of the Monument is not inappositely introduced, to shew our hero's residence to be in the vicinity of that noble column.





Figarch del.

INDUSTRY & IDLENESS.

PLATE VII.

THE IDLE 'PRENTICE RETURNED FROM SEA, AND IN A
GARRET WITH A COMMON PROSTITUTE.

Motto.

"The sound of a shaken leaf shall chase him."—Leviticus xxvi. 36.

THE Idle Apprentice is advancing with rapid strides towards his fate. We here behold him returned from sea after a long voyage, in a wretched garret with a common prostitute. Disgusted with a maritime life, and also (we may infer) with the correction which his vicious habits had deservedly brought upon him, he has returned to London, with a determination to follow some other course. The nature of his present pursuits is evident from the watches, trinkets, pistols, &c. lying upon, and beside the crazy bedstead. He has acquired them by robbery on the highway.

In this scene we have an admirable picture of the horrors of a guilty conscience:—how strong a contrast to the honest simplicity, benevolence, and tranquillity displayed on the countenance of his fellow-apprentice, which we have already had occasion to notice!—Though the door is double bolted, and barricadoed with planks from the floor, to prevent surprise;—and notwithstanding he has attempted to expel thought

by the powerful effect of spirituous liquors, evident from the glass and bottle upon the floor;—still he cannot secure himself against the terrors of his guilty conscience. The circumstance of a cat dropping down the ruinous chimney, together with the falling of a few bricks, is sufficient to create unutterable horrors. Mark him, starting in his bed, and all the tortures of his mind imprinted on his face;—his hair standing on end, and his teeth chattering with dismay.

This accident, however, makes but little impression on his companion in iniquity, who indifferent to every thing but the plunder, is contemplating with delight a glittering ear-ring. The phials on the shelf over the fire-place, indicate that sickness and disease are the certain attendants of her wretched life; while the miserable furniture, the hole in the wall as a substitute for a window (by whose light she is examining her iniquitous acquisition);—the precipitate retreat of the rat, on grimalkin's abrupt entrance,—all concur to strike the eye of the observant spectator. The introduction of the lady's hoop, which seems to have been hung up in order to exclude the cold) is apposite, and affords a good specimen of the preposterous fashion of former days;—a fashion which, excepting on a few extraordinary occasions, has at length given way to a mode of dressing far more consistent with nature and decorum.





Industry & Idleness.

PLATE VIII.

THE INDUSTRIOUS 'PRENTICE GROWN RICH, AND SHERIFF
OF LONDON.

Motto.

"With all thy gettings, get understanding. Exalt her, and she shall promote thee; she shall bring thee to honour, when thou dost embrace her."

Proverbs iv. 7, 8.

THE progress of virtue and vice, together with their consequent rewards and punishments, have hitherto kept even pace with each other. We have traced the slothful and abandoned Idle through various scenes of folly and of vice, and at last find him harassed and tormented by guilty apprehensions; while his faithful and diligent fellow-apprentice, having become respectable and opulent, has attained the dignity of sheriff of London; and, in the print before us, is feasting the liverymen of his company at their hall.

This scene is laid in Fishmongers' Hall, which is decorated with a portrait of William III., a judge, and a full-length of the illustrious hero, Sir William Walworth; in commemoration of whose valour the weapon with which he slew Wat Tyler was introduced into the city arms. His effigies still remain in the hall above mentioned, with the following quaint and memorable inscription beneath:—

"Brave WALWORTH, knight, lord mayor, that slew
Rebellious TYLER in his alarms;
The KING therefore did give in lieu
The Dagger to the city arms."*

* Ireland's "Hogarth Illustrated," vol. i. p. 213: vol. iii. p. 383.

Hogarth has, in this print, given full scope to his humorous and sarcastic genius, in the various characters he has grouped together. The figure in black, at the end of the table, is famine personified; to which a strong contrast is offered in the person of the fat citizen, with a napkin fastened to his button-hole; and who seems to have burnt his mouth by his voracious eagerness to participate in the good things set before him. Not less worthy of note is the reverend gentleman near him, who is swallowing his soup with as high a relish as the gentleman next him experiences in his wine. The backs of the figures in the back ground are delineated in the costume of the day, with bag-wigs, tie-wigs, &c. &c. and contribute not a little to the comical effect of the whole.

Two other objects remain to be noticed: the first is, the beadle perusing the direction of a letter to "The Worshipful Francis Goodchild, Esq. Sheriff of London." The self-consequence of this underling of office (snuffing up his nose with sovereign contempt of the group before him), is well contrasted by the humble deportment of the lank-haired wight behind the bar; whom we may suppose to be a delinquent brought to justice by the crowd that accompany him. To complete the piece, the gallery is filled with musicians, who are actively occupied in the production of sweet sounds, to recreate the good citizens during their entertainment.

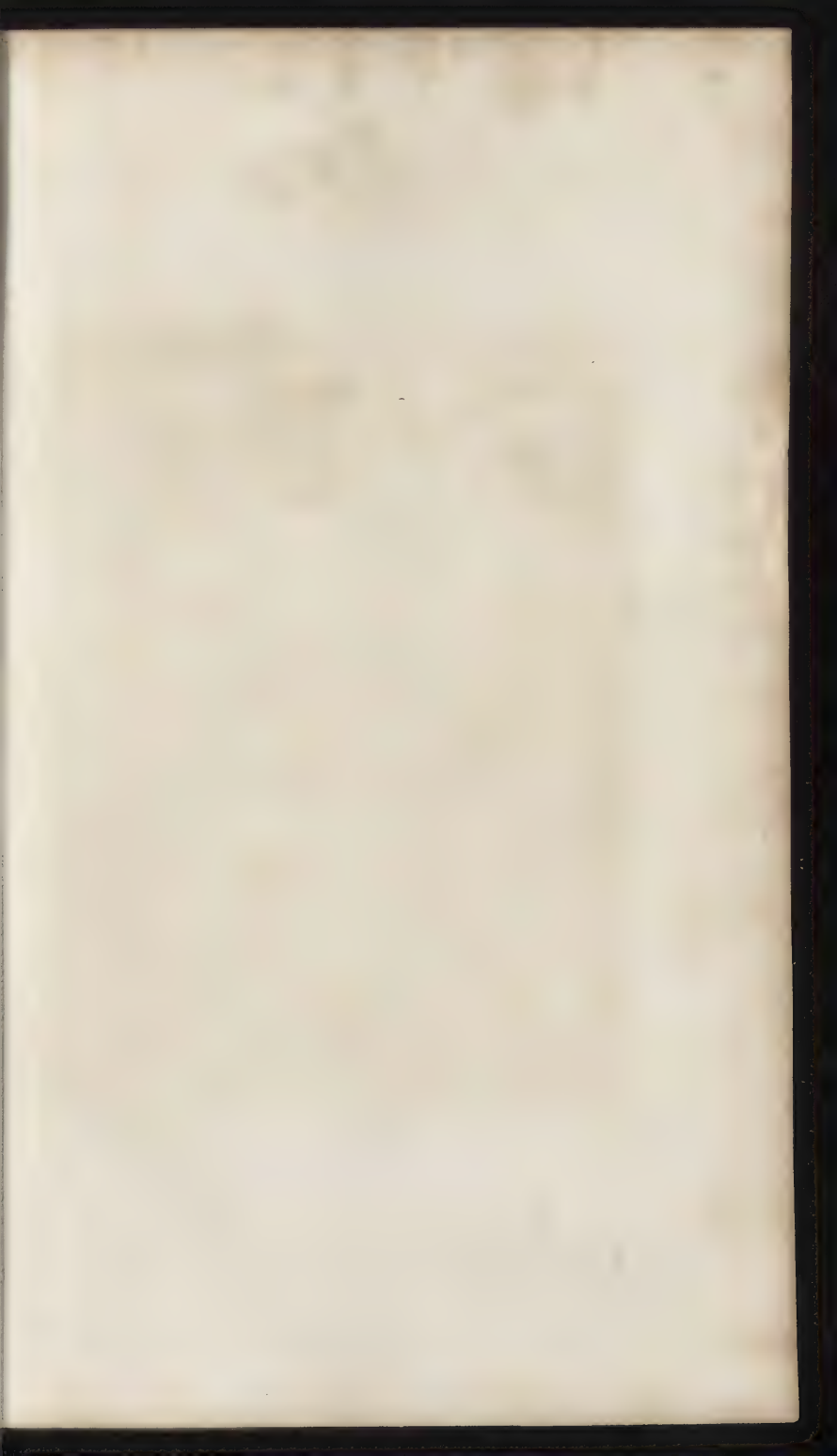




PLATE IX.

THE IDLE 'PRENTICE BETRAYED BY A PROSTITUTE,
AND TAKEN IN A NIGHT-CELLAR WITH HIS
ACCOMPLICE.

Motto.

"The adulteress will hunt for the precious life."—Proverbs vi. 26.

FROM the picture of diligence and its consequent reward, we return to take a view of the progress of sloth and infamy, together with *their* CERTAIN consequence, punishment. The scene before us is laid in the cellar of a house in Chick Lane, Smithfield; which at the time of publishing these prints (the year 1747) went by the name of the BLOOD-BOWL HOUSE. It received this appellation from the various sanguinary transactions there carried on, and was a notorious receptacle for villains of the deepest die; a month rarely passing without the commission of some act of murder.

In a night-cellar of this house, our hero is represented in company with a one-eyed accomplice (whom the attentive observer will recognize to be one of his associates in the *third* print,) dividing the booty which had been acquired by robbery, followed, it should also seem, by murder. In the midst of this villanous employment, he is betrayed by his favourite female (the same in whose garret we saw him in plate VII.) to the high-constable and his attendants, who have

succeeded in tracing the murderer to his haunt. The police-officers are in the very act of entering, while the body of the murdered gentleman is let down into a hole, made in this subterraneous place of iniquity, for the purpose of concealment.

The back-ground of this horrid scene is perfectly in unison with the more prominent objects. All is riot and confusion; and the contrast is very strongly marked between the noseless woman with a jug in her hand, and the furious combatants who are wielding chairs, shovel, &c. with horrible dexterity: their contest, however, does not seem to have disturbed either the fellow who is asleep, or the smoking grenadier.

The cards, scattered on the floor, (one of which is torn), are perhaps designed to show that gambling was one of the amusements exercised in this infernal mansion, and (together with the rope suspended over the head of the sleeping figure just noticed), afford a striking proof of Hogarth's attention to minutiae.





INDUSTRY & IDLENESS.

PLATE X.

THE INDUSTRIOUS 'PRENTICE ALDERMAN OF LONDON;
THE IDLE ONE BROUGHT BEFORE HIM, AND IMPEACHED
BY HIS ACCOMPLICE.

Motto.

"Thou shalt do no unrighteousness in judgment."—Leviticus xix. 15.

"The wicked is snared in the work of his own hands."—Psalm ix. 16.

FROM the shrievalty, the industrious apprentice has advanced one step higher in civic dignity: we now behold him an alderman, and in course acting as a magistrate. In this capacity, the idle apprentice is brought before him, strongly hand-cuffed, and charged with the two-fold crimes of robbery and murder, by the one-eyed miscreant noticed in the last print, who has turned evidence against him. He is here at the bar, with all the marks of conscious guilt imprinted on his countenance: torn by remorse, the accused stands trembling with agony, and (were he not supported by the bar) he would be unable to support himself.

In the person of the alderman, we see the struggle between mercy and justice admirably displayed. Shocked at the sight of one who had been the companion of his youth, under such circumstances, he is

reclining his averted head on his left hand to conceal the emotions of his soul; while the other hand is extended in a manner expressive both of pity and of shame—of pity for the situation of his fellow-apprentice—of shame to think that human nature should be so depraved. “The concern,” Lord Orford has justly remarked, “shewn by the Lord Mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with human admonition and reflection.”

The mother of our delinquent, in an agony of distress, is intreating the consequential constable to exert *his* interest in her son’s behalf: he seems to listen to her supplications, and apparently replies, with up-lifted hand, and with all the sternness of inflexible justice—“*We*, who are in office, *must* execute the laws!”—A crowd of watchmen are in attendance, one of whom is holding up a sword and a pair of pistols which had been found on the culprit’s person.

A young woman is bribing the clerk, whose office it is to administer the oath, to swear the one-eyed wretch, who has turned evidence, *with his left hand laid on the Gospels*; this *upright* officer of justice stands with uncommon impudence, having stuck his pen behind his ear, in order that his right hand may be at liberty to receive the bribe: a sacrifice this, of sacred things to the inordinate love of gain, which, for the honour of the British character, one would hope has long since ceased.—“Yet,” says Mr. Ireland, “I have been told that the *dealers in perjury* at Westminster Hall, as well as the Old Bailey, con-

sider this *little* circumstance as a complete salvo for false swearing* !”

One object more remains to be noticed: it is the alderman's clerk making out the mittimus of Thomas Idle, directed to the turnkey of Newgate; whence we shall soon see him drawn to the place of execution, there to receive the punishment denounced on murderers by the violated laws of his country.

* Ireland's "Hogarth Illustrated." vol. i. p. 217, *note*. To this we may add the abominable practice resorted to by many of the lower classes at courts of *kissing the thumb*, under the pretext of kissing the book; and this vile fraud, they persuade themselves, is an innocent and satisfactory evasion! Be it, however, remembered, that an inspired writer has said—"A false witness shall not be unpunished: and he that speaketh lies SHALL NOT escape." Prov. xix. 5. 9.

PLATE XI.

THE IDLE 'PRENTICE EXECUTED AT TYBURN.

Motto.

"When fear cometh as desolation, and their destruction cometh as a whirlwind; when distress cometh upon them, then shall they call upon God, but he will not answer."—Proverbs i. 27, 28.

THE career of our lost and degraded hero at length terminates at Tyburn.* His ghastly look, and the horror delineated in his countenance, evidently describe the dreadful situation of his mind, agitated with shame, remorse, confusion, and terror.

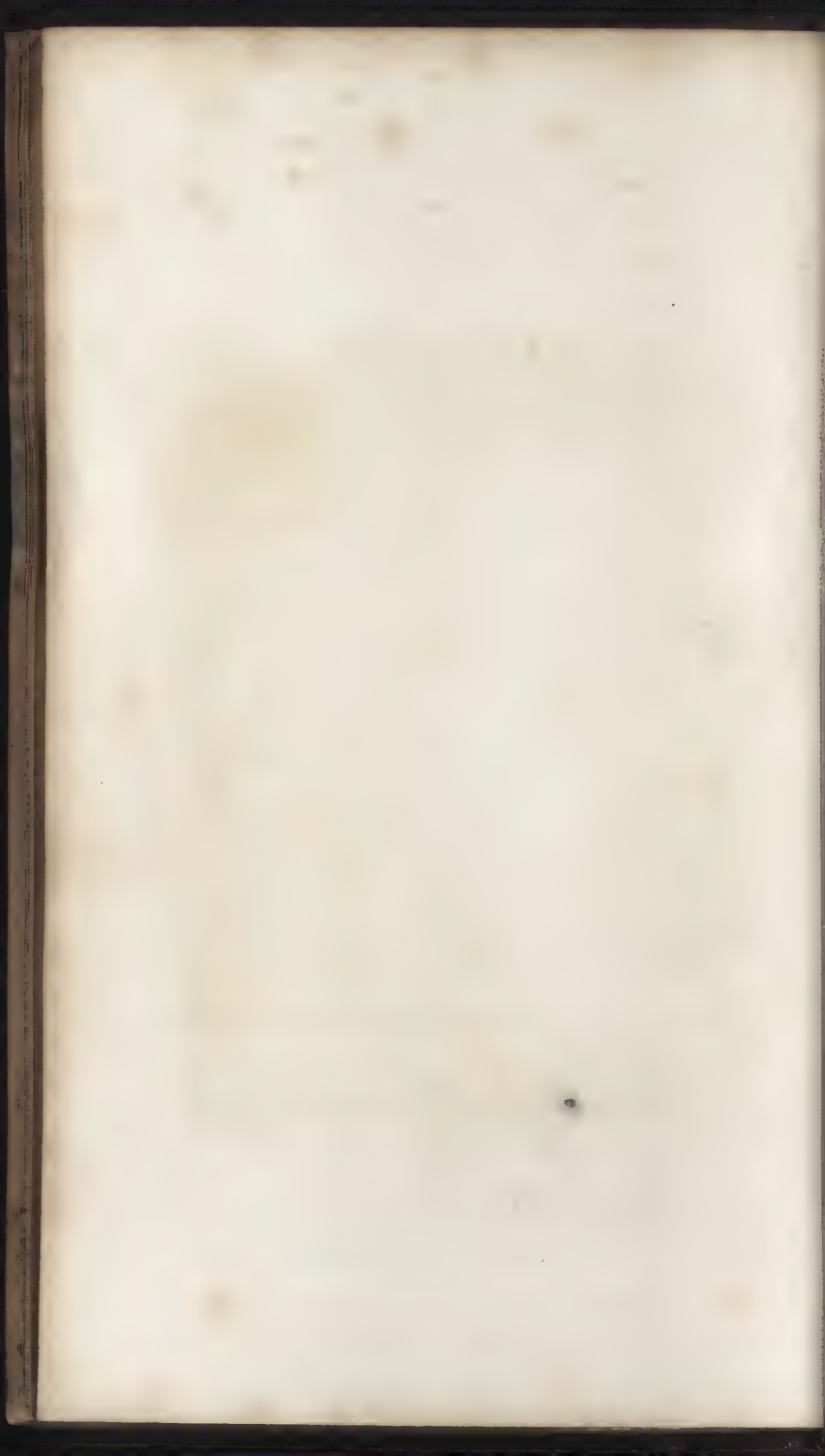
The procession is led, as was usual, by the ordinary of Newgate, whom we see carelessly seated in a coach; while an itinerant minister is delineated in the cart with the wretched criminal, whom he earnestly exhorts to repentance. Hogarth has, in this scene, rather digressed from the principal subject; and has, with singular humour, given a pretty accurate view of the confusion that usually prevailed at executions, before

* It may be necessary, perhaps, *now* to inform our juvenile readers, that this place is a small village, in the outskirts of the metropolis, near the north side of Hyde Park, whither criminals were formerly conducted for execution. The memory of this transaction is at present chiefly preserved by the circumstance of persons (who prosecute a felon to conviction) receiving a certificate that exempts them from the execution of certain civil offices; which certificate is called a *Tyburn ticket*.



INDUSTRY & IDLENESS.

Hogarth del.



the present mode of finishing the sentence of the law was adopted.

On the left side of the print, a boy is in the act of picking the pocket, and at the same time is earnestly watching the motions of a vender of gingerbread, at that time well known by the name of *Tiddy-Doll*, from the burthen of the song he usually sang in commendation of his cakes. Another young stripling is at his elbow, waiting to receive the plunder. Close by this group, an orange-woman is actively exercising her talons upon the eyes of a luckless wight who has upset her barrow. In the cart behind we recognise the mother of the unhappy Idle, whom a benevolent female attempts to console. Above her, in another cart, is a curious group of females; one of whom is drinking a glass of geneva, and at the same time sanctimoniously breathing out a hypocritical ejaculation. A glass is handing up to the young woman next her, from below, while a fellow is indecently helping up a girl into the same cart.

To the right of the print is a soldier who has stept up to his knees in a ditch, for no very honourable purpose, to the woman before him, at which two urchins are making themselves not a little merry.

In the centre, a female boxer, intent upon punishing a man who had incurred her displeasure, has dropped her infant; which is in imminent danger of being trampled under foot. Next her is an inhabitant (probably) of St. Giles's, in the act of throwing a dog at the itinerant minister; and close to him is a Grub Street *oratrix*, vociferating the last dying speech and confession of Thomas Idle, printed the day before

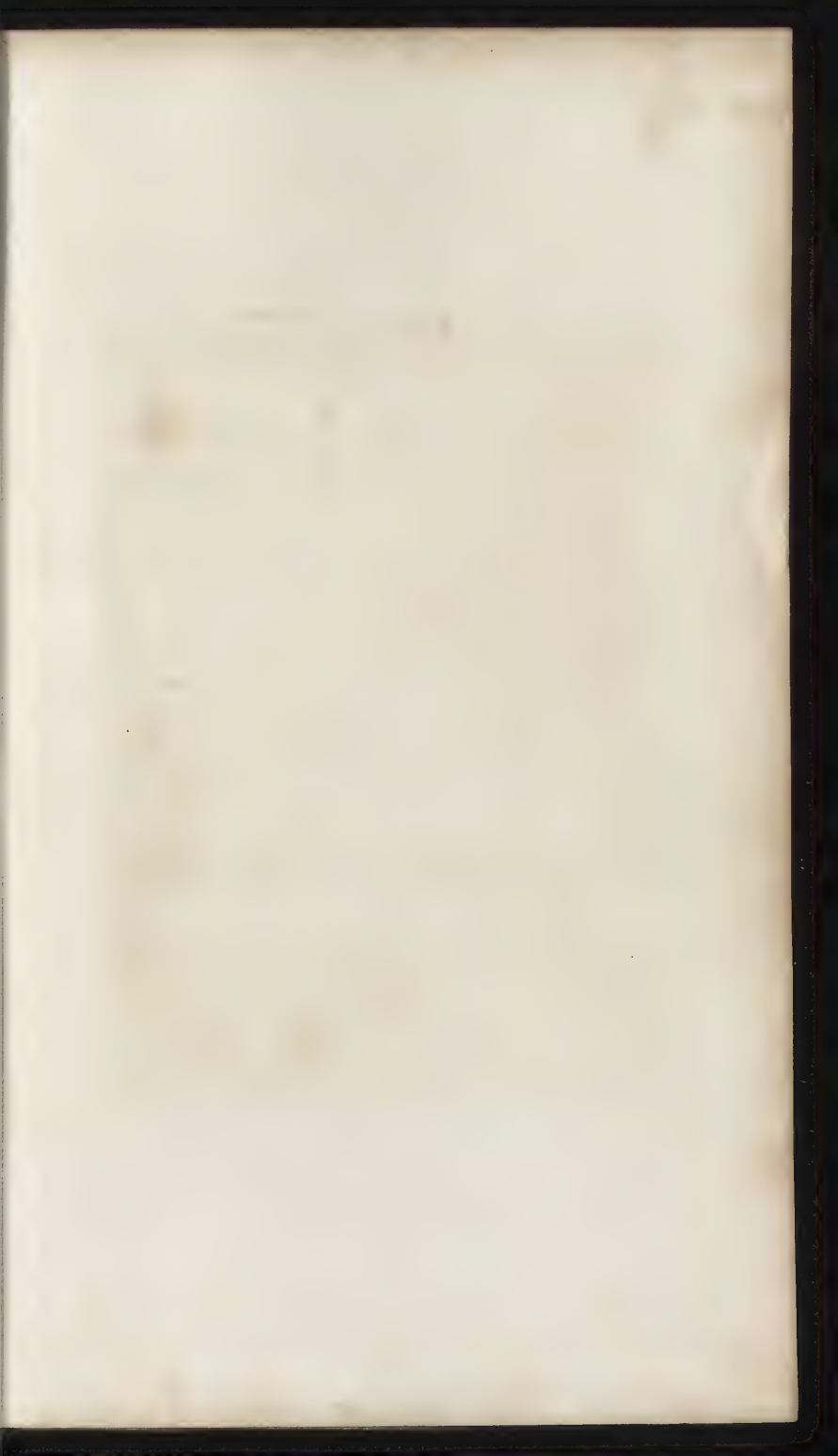
his execution; a circumstance that cannot but add to the horrors of his mind in the prospect of eternity. Near this vocal performer, a tall butcher has suspended a lawyer's wig at the end of his cudgel; which has been thought covertly to intimate the sanguinary complexion of our laws.

It only remains to notice the carrier-pigeon, (bred at Newgate) which it was then customary to send home, in order to give notice to the keeper of the prison of the execution of the criminal; the bird is just let fly from the gallery on the left for this purpose. The executioner, smoking his pipe on the gibbet, forcibly shews how little concern the melancholy business makes upon him; and affords an additional proof that the frequency of such spectacles is calculated to produce a gradual, but certain, and at length an utter, insensibility in the human breast.

The initials on the coffin "I. T." have been reversed in all the engravings from the original drawing. They should have been T. I. for *Thomas Idle*.

The back ground presents a view of Hampstead and Highgate hills.

Most of the figures delineated in this scene are excellently expressed. The late Rev. Mr. Gilpin (whose opinion of Hogarth we have already had occasion to cite), truly observes, "We seldom see a crowd more beautifully managed than in this print."





Magarrh del.

INDUSTRY & IDLENESS

PLATE XII.

THE INDUSTRIOUS 'PRENTICE LORD MAYOR OF
LONDON.

Motto.

"Length of days is in her right-hand, and in her left-hand riches and honour."—Proverbs iii. 16.

WE cheerfully turn from the melancholy spectacle last described, to consider the concluding scene of this moral drama. The industrious apprentice has attained the highest honour which the city could bestow, that of being lord mayor of London.

In this, as in the eleventh plate, Hogarth has indulged his usual humour, by exhibiting the *low*, rather than the more splendid parts of this civic pageant. The scene is laid at the east side of St. Paul's Cathedral, just turning into Cheapside; and in a balcony, to the left of the print, the artist has introduced his late Majesty's parents, the Prince and Princess of Wales, as spectators of the show. A group of the most laughable figures is collected on the scaffolding beneath; where a young fellow is in the act of saluting a fair nymph, whose manner indicates not the most cordial reception. Below is a blind man, who has straggled in among the crowd, and is joining in the general halloo: and before him is one of the city militia, so completely intoxicated as to be insensible what he is doing. This, in fact, is a continuation of the satire levelled in the present scene at the city militia; a detachment of whom is introduced, consisting of ill-disciplined men of every age, size, and condition; fat, lean, tall, short, crooked, lame; and

all in general so unused to firelocks, that they know not how to carry them; one is in the act of firing off his piece, and at the same time turns his head another way! They are indeed most whimsically, yet characteristically, delineated.

The most prominent figure in the mayor's coach is the city sword-bearer, arrayed in the costume which he now wears on the same festive occasion. The carriage is surrounded by a company of butchers, whose concerto on marrow-bones and cleavers contributes not a little to the noise and confusion which are here represented.

In the centre of the print a plank (supported by a stool and a tub,) has given way, and precipitated to the ground two girls. And near them on the left, a *public orator* is introduced, vociferating "*A full, true, and particular account of the Ghost of Thomas Idle,*" which appeared to the lord mayor. The windows and roofs of the houses are crowded with spectators of every age and rank. The two flags beneath the pieces of tapestry, (at the sign of the King's Head,) are emblazoned with the arms of the Stationers' company; that fixed on the stand, on the right, belongs to the company of Pinners and Needlers, now fallen into comparative obscurity.

This series of prints is appositely employed as an ornament to the chamber of the city of London, where apprentices are usually bound and enrolled. The late Mr. James Love (otherwise Dance) composed a petit drama on this subject, in which the character of the good apprentice was performed by Mr. King.*

* J. Ireland's "Hogarth Illustrated," vol. i. p. 225.

The year after Hogarth published these twelve engravings, (*viz.* 1748,) was produced a pamphlet, entitled, "The Effects of Industry and Idleness, illustrated in the Life, Adventures, and various Fortunes of Two Fellow-'Prentices of the City of London: shewing the different paths, as well as rewards, of virtue and vice; how the good and virtuous 'prentice, by gradual steps of industry, rose to the highest pitch of grandeur; and how, by contrary pursuits, his fellow-'prentice, by laziness and wickedness, came to die an ignominious death at the gallows. This little book ought to be read by every 'prentice in England, to imprint in their hearts these two different examples; the contrary effects each will produce on their young minds being of more worth than a hundred times the price; *i. e.* an abhorrence of the vice and wickedness they perceive in the one boy, and, on the contrary, an endeavour after an imitation of the actions of the other; and is a more proper present to be given by the chamber of London, at the binding and enrolling an apprentice, than any other book whatever."*

In the "British Critic,"† the late Dr. James is stated to have said, that he once heard a sermon preached from Hogarth's prints of Industry and Idleness. The subject, it must be admitted, is well calculated to strike the young mind; and, though the *text* be rather novel, we have no doubt but that such a sermon, in the hands of a judicious preacher, would be productive of beneficial effects.

* Nichols's "Hogarth," vol. i. p. 138.

† Vol. xii. p. 354.

THE HARLOT'S PROGRESS.

PLATE I.

AN ancient sage* has remarked, that "VIRTUE is the *beauty*, and VICE the *deformity* of the soul." If therefore, to trace the certain operations of vice, and to expose it in all its deformity, be to render an essential service to society, Hogarth has claims of no common extent to the gratitude of every philanthropist for his very successful development of that varied and certain misery, which never fails to overtake the deluded votaries of dissipation and of vice.

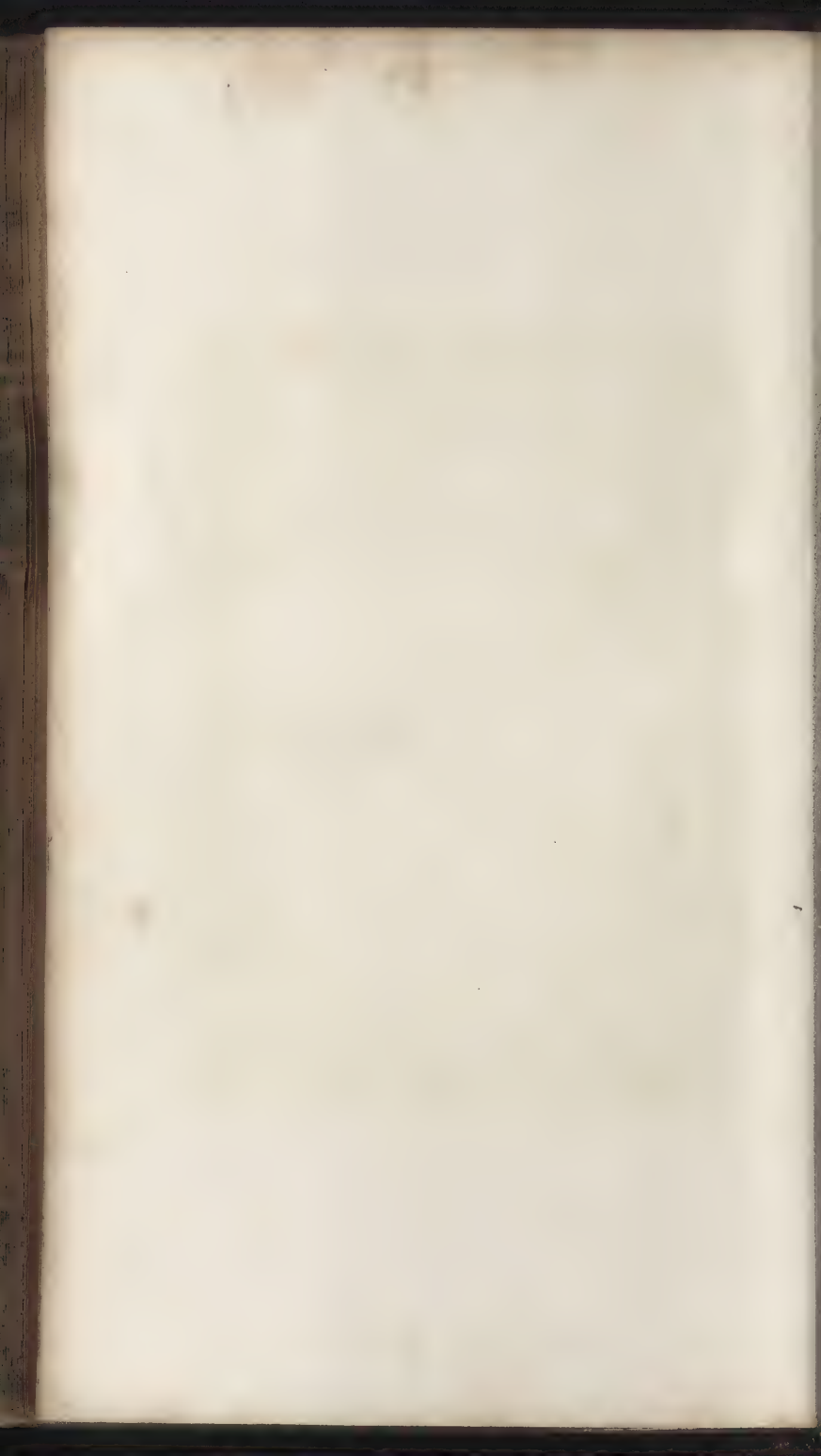
The series of plates now under our contemplation unfolds the history of a prostitute, whose eventful history the painter commences with her arrival in the metropolis. The heroine of this tale, about sixteen years of age, is delineated as having just alighted from the York waggon; and the huge bell suspended over the door, indicates the scene to be laid in the yard of the Bell Inn, in Wood Street. The artist, in representing her as having come from so distant a part of the kingdom *to improve her fortune*, has displayed much judgment; and we may from this cir-

* Socrates.



H. G. del.

HARLOT'S PROGRESSES NO. 1



cumstance infer, that she is utterly ignorant of the artificial and dissipated manners of London. The neatness of her attire, the modest simplicity of her manners, her native innocence, the bloom of youth, all concur to give an interest to her person, and render her an easy prey to the wiles of the wretch who is addressing her. This pander to the depraved appetites of the rich and libidinous is apparently hiring her as a domestic, and is accosting her more with the cordiality of a friend, than with the reserve of one who is to be her mistress.

The figure of the old procuress (whose bepatched face demonstrates her iniquitous profession) is understood to be a correct portrait of mother Needham, a fiend celebrated in the annals of iniquity; and who, in Hogarth's time, was an object of public notoriety, Pope has thus noticed her in his Dunciad :—

“ To NEEDHAM's quick, the voice triumphal rode,
But *pious* Needham dropt the name of God.”

Book i. ver. 323.

The commentator on this passage states her to have been “a matron of great fame, and very religious in her way; whose constant prayer it was, that she might ‘get enough by her profession to leave it off in time, and make her peace with God.’ But her fate was not so happy; for, being convicted and set in the pillory, she was so ill used by the populace, that it put an end to her days.”*

* Nichols's and Steevens's “Commentary on Hogarth,” vol. ii. p. 98. This miscreant was sentenced to stand twice in the pillory at the Westminster Quarter-Sessions, to pay a fine of one shilling,

The other figure behind this miscreant is also a portrait, and represents John Gourlay, a pimp, whom he always kept about his person.

On the right of this plate, we behold one whose garb proclaims him to be a clergyman; and who is so intently occupied in perusing the address of a letter to the bishop of the diocese, that he heeds not the mischief committing by his lean and hungry Rosinante. The animal has caught at the straw, or hay, in which some earthen-ware is packed. One of the pans has already been thrown down; and a dismal crash appears to await the pile of brittle ware. Some have conjectured the person mounted on this luckless steed to be the parent of our heroine; (whose future fate is, perhaps, covertly intended by the full blown rose in her bosom;) but it is more likely to suppose, that Hogarth introduced this personage with the view of shewing, still more forcibly, the infatuation which formerly possessed our unpractised countrymen, in coming to the gay metropolis with the chimerical prospect of mending their fortunes.

The group of female passengers in the waggon appear to have their attention divided between the procuress and her victim.

“The balcony” (Mr. John Ireland has appropriately remarked) “with linen hanging to dry; the York

standing in the pillory to-morrow, in New Palace Yard, having been so ungratefully used by the populace on Wednesday.”

A melancholy accident took place while this woman was suffering the sentence of the law. A boy was killed by falling upon some iron spikes from a lamp post, which he had ascended to behold her in the pillory.—*Gent. Mag.* vol i. p. 176.

waggon, which intimates the county that gave birth to our young adventurer; parcels lying on the ground, and a goose, directed "*To my lofen coosin in Tems Street, London,*" prove the peculiar attention which Hogarth paid to the minutiae. The initials "M. H." on one of the trunks, give us the name of the heroine of the drama. *Hackabout* was the name of a character then well known, and infamous for her licentiousness and debauchery."*

To the attentive observer, every circumstance in this print becomes interesting; and the regard to costume and propriety of manner, which pervades the whole (in common with most of Hogarth's other prints) contributes to render it an authentic document of modes and fashions as they existed in his day.

* "*Hogarth Illustrated,*" vol. i. p. 6.





PLATE II.

IN this scene we find our heroine in a situation widely different from that state of unsuspecting simplicity which so lately interested our feelings.

It should seem that, having been conducted from the yard of the Bell Inn to the house of the procuress, she had been prevailed upon to relinquish her homely dress ; and, having been initiated into the follies and fashions of the town, she had first fallen a prey to the seductive arts of the miscreant Chartres. Being abandoned by him, and the moral sense extinguished, we now find her pursuing the career of vice ; and the plate before us represents her as the mistress of an opulent Jew. She appears attended by her black boy, (then a necessary appendage to the household of the fashionable and the dissipated,) and living in the highest splendour and profusion.

Having quitted her innocence with her modesty of dress, our depraved heroine continues to act as inconsiderately as at the first, and keeps up the spirit of the character she professes, by giving way to *extravagance* and *inconstancy*. The *former* trait in her character is well illustrated by the monkey dragging her splendid head-dress round the floor of her apartment ; the *latter* is sufficiently evident from the whole tenor of the piece, her gallant being represented in the back-ground in the very act of retreating. The

Jew is at breakfast with his mistress; but, arriving before her favourite had quitted her apartment, the mistress and her attendant are obliged to exert all their ingenuity in order to effect his unobserved retreat. To effect this design, she contrives to quarrel with her keeper, kicks down the breakfast-table with its appendages, and scalds his legs. The noise occasioned by the falling china, (which is so well represented, that, without any great stretch of imagination, one may almost *hear* it breaking,) added to the screams of the enraged Jew, smarting with pain, facilitates the flight of the gallant without suspicion or discovery.

The furniture of the apartment should not pass unnoticed. Among the decorations we see two pictures, the one representing Jonah sitting under a gourd, and David dancing before the ark. Mr. Ireland conjectures them to have been placed there with the view of ridiculing the old masters, who generally painted from the ideas of others, and continually repeated the same tale. Or probably they were designed to satirize the impropriety of decorating apartments with inappropriate subjects.

On the toilet-table we notice a mask, which indicates masquerades to have been at that time a very fashionable amusement, much frequented by women of this character. It may also intimate, that duplicity and hypocrisy were now familiarized to our heroine, of which the scene before us conveys ample proof.

Yet, though her infidelity might escape discovery for a short time, she seems to have proceeded with so little caution, that she could not long continue under the *protection* [we use, with regret, this prostituted

word] of the Israelite. His lavish donations could not gain her regard, nor secure her attachment; and we shall soon see her punished for her infidelity by dismissal, and involved in penury and disgrace, from her want of prudence in neglecting to provide for the evil hour of adversity.

All the characters in this print are delineated with a master's hand. The insolent air of the harlot; the attitude of the astonished Jew, eagerly grasping at the falling table; the start of the sable attendant;* the cautious step of the unguarded and barefooted gallant; and the sudden spring of the scalded and squalling monkey, all are expressed with admirable accuracy. To represent an object in its descent has been said to be impossible: the attempt has seldom succeeded; but, in this print, the tea-equipage has actually the appearance of falling to the ground.

* This black boy afforded room for an ill-natured remark by Quin, when Garrick once attempted to perform the part of Othello. "He pretend to play Othello!" said the surly satirist—"He pretend to play Othello! He wants nothing but the tea-kettle and lamp to qualify him for Hogarth's Pompey." This circumstance, Mr. Nichols remarks, by no means encouraged our Roscius to continue acting the part. In fact, when Garrick's face was obscured, his chief power of expression was lost, and then, and not till then, was he reduced to a level with several other performers. Nichols's "Anecdotes of Hogarth," vol. ii. p. 99.—Ireland's "Hogarth," vol. i. pp. 7, 9.

PLATE III.

STILL descending in the scale of vice, our heroine now appears the humble tenant of a wretched apartment in the hundreds of Drury (which is obvious from the inscription on the pewter-pots). The tasteless profusion of magnificence, with which she had so lately been surrounded, is now exchanged for penury and wretchedness. She, who once breakfasted in state, is now reduced to take her comfortless meal as she can. Her silver tea-kettle has given place to a tin-pot, from which her attendant (whose countenance is *furrowed* with villany) is pouring water for her tea. Instead of her splendid toilet, with its magnificent mirror we now behold an old leaf-table, covered with a broken punch-bowl, and the fragments of the preceding nocturnal revel, among which a comb and the relic of a looking-glass appear conspicuous, and afford a striking contrast to her former situation. On the bed's head is a wig-box of James Dalton, a notorious street-robber, who was afterwards executed at Tyburn. This, in addition to the tobacco-pipes, spirit-measures, and pewter-pots, which are strewed upon the dirty floor, further informs us of the gross habits of life into which she has entered, and of the vile associates with whom she now cohabits.

The person of our heroine is in unison with the whole. Her laced head-dress, and the tawdry cloak hanging over the chair, may be considered as necessities of her profession—serving to conceal a loathsome body, and to attract the eyes of unwary youth. For



Margaret Ait

HARLOT'S PROGRESS.



though her countenance still exhibits a few traces of that beauty which in the first print attracted our notice, it is bloated and marked with disease; and that she has a latent fire consuming her constitution, in addition to the evils of poverty, is obvious from the phials and boxes of nostrums, that are deposited in the window, the broken casements of which are but ill calculated to resist the inclemencies of the weather. Disorder and indecency characterize her throughout. In her right-hand is a watch, which we may suppose either to have been presented to her, or (which is more probable) stolen from her last gallant; pilfering being *then* (as our daily journals *now* frequently inform us) a principal means of the prostitute's support.

The other articles of furniture are in a correspondent style. The silver-candlestick is now exchanged for a bottle, in the neck of which is placed a candle, and the china-ewer for a sorry earthenware-bason, both of which stand on a chair, whose seat is nearly gone. The prints which ornament the walls of her room are: Abraham offering up Isaac—a Madonna, or portrait of the Virgin Mary—Dr. Sacheverel of turbulent fame—and Macheath the notorious highwayman;—as curious a group, perhaps, as ever decorated any apartment.

Roquet has noticed a circumstance which ought not to escape the reader's observation. The artist, he remarks, has seized an opportunity of placing a bit of butter (which formed part of her breakfast) on the title of a pastoral letter, which an eminent prelate* had then addressed to his people, many copies of

* Dr. Gibson, Bishop of London.

which became literally waste paper, and were consigned to the chandlers' shops.

One group more remains to be described: it is that which is entering the door, and which consists of a band of constables, headed by Sir John Gonson, who is very cautiously entering the room. That Sir John was the person intended in this print, is evident from a circumstance to be noticed in the next plate, where, on a door in Bridewell, a figure hanging is drawn in chalk, superscribed "Sir J. G."*

This magistrate was very active in the suppression of brothels. He is noticed by Pope (in his 4th Satire of Dr. Donne versified), and also by Mr. Loveling in an elegant sapphic ode, which Mr. Nichols has given at length.† In "A View of the Town," in 1735, by Mr. T. Gilbert, a fellow of Peter House, Cambridge, (and an intimate friend of Loveling's) the following lines occur:—

"Though laws severe, to punish crimes, were made,
What honest man is of these laws afraid?
All felons against judges will exclaim,
As harlots tremble at a GONSON'S name."

To return to our heroine:—These emissaries of the law have arrested her, together with her wretched attendant and companion in vice, and have conducted her to Bridewell—a place of punishment unquestionably *well designed*, but the inefficacy of which, in reforming the moral habits, is daily evinced by the callous indifference with which the victims of prostitution return to their lawless pursuits.

* Nichol's "Anecdotes," vol. ii. p. 100.

† Ibid. vol. i. p. 58.





Hagarth, del.
HARLOT'S PROGRESSES No. 4

PLATE IV.

PITIABLE as the situation of our heroine was in her last residence, her present abode is far more wretched. We now behold her in company with pickpockets, sharpers, and females of her own profession—suffering the punishment her vices had justly brought upon her—reduced to the miserable alternative of beating hemp, or receiving the correction of the stern keeper—and exposed to the derision of all around her, not excepting her own *servant*. The *latter*, indeed, seems to be familiarized to the place, and cannot refrain from insulting her; though, while tying up her garter, she displays a pair of gaudy shoes, which, together with the stockings, we may conclude to have been a present from her mistress in the days of her prosperity. From the villanous sneer visible on the countenance of the servant, we learn that ingratitude is the never-failing concomitant of infamy.

The surrounding figures are well grouped, and are well calculated to display the variety of punishments which are inflicted according to the greater or less degree of obstinacy in the offenders. Contiguous to the block where this victim of debauchery is beating hemp, lies a heavy log, which some are obliged to drag about, locked to their legs, and with which her

task-master seems to be menacing her; while the staple adjacent intimates that others are thus fastened to the ground. Those who will not work are suspended by the wrist for an hour or longer, at the discretion of their tyrannical overseer. Over the pillory, where this punishment is inflicted, appear these words—" *Better to work than stand thus :*" and on the whipping-post, near the figure in a laced coat (the tattered cards at whose feet show him to be a gamester) is this inscription—" *The Reward of Idleness.*" As the rigid keeper reaps the profits of their labours, all are compelled to work with little intermission. To illustrate the inefficiency of punishment like this in the prevention of crimes, Hogarth has introduced a one-eyed female (probably the task-master's wife), who, though close to the keeper, is not deterred from picking our heroine's pocket, at the same time casting a wishful eye towards the lap-pets of her head-dress.

Two or three objects more present themselves to our notice. The *first* is a young girl who scarcely appears to have entered her teens, and who seems to have been introduced as a pointed reflection on our police. Will it be credited by posterity, that in the *enlightened* nineteenth century these unfortunate females still nightly attract the notice of the reflecting spectator, or the libidinous sons of debauchery? The other character is a black woman, whose appearance demonstrates, that complexion of skin presents no barrier to prostitution. On the left-hand corner of this print, some waggish artist has displayed his ingenuity by sketching upon the wall a *pendent* figure

with a pipe in his mouth. This is designed as a caricature-portrait of Sir John Gonson,* by whom, probably, he had been sent to this place to prosecute his pictorial studies.

The composition of this print, Mr. Ireland observes, is tolerably good; the figures in the background, though properly subordinate, are sufficiently marked: the lassitude of the principal character is well contrasted with the rigid austerity of the overseer. A fine gradation of female debasement is observable, from the gaudy heroine of our drama to her maid, and from thence to a still lower object, "who is represented as destroying one of the plagues of Egypt."†

But though the whole attitude of our heroine does certainly evince much of lassitude, the attentive physiognomist may notwithstanding discover in her countenance something like reflection—perhaps remorse. In such a disagreeable situation, indeed, we are not to imagine her altogether destitute of reflection.—What, under such circumstances, could be more natural than to think of the many anxious moments which she must have occasioned to her affectionate and indulgent parents, and to recollect her former ease and happiness? Considerations like these must augment her distress, and render her misery still more acute. Now, perhaps for the first time, she takes a retrospect of her past life;—reflects with horror on its odious scenes;—in some measure detests her proceedings, and determines upon a thorough change. While impressed with such a resolution the

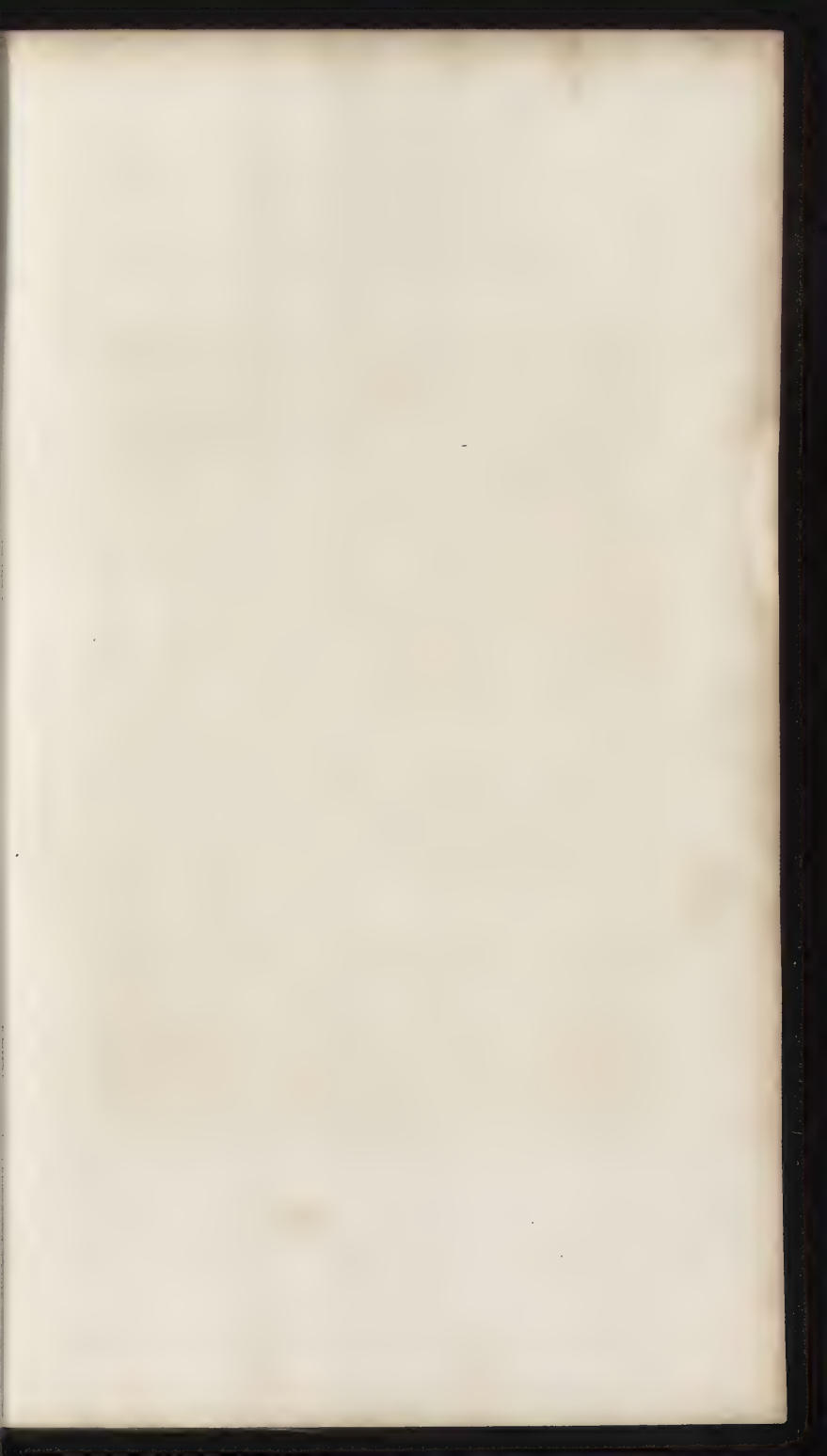
* See p. 70.

† "Hogarth Illustrated, vol. i. p. 16.

period of her confinement expires, and she is once more at liberty; but, friendless and pennyless, this victim of folly and of sin has no resource—no place of shelter in which to conceal herself from the world.

At the time this striking scene was delineated by Hogarth, neither the Magdalen Hospital nor the Female Penitentiary had been instituted: the former has now existed for many years, and has been a means of reclaiming very many to the path of virtue.—The latter, though comparatively of recent date, has already been productive of much benefit. The establishment of similar institutions in other large cities and towns of this kingdom, while it is calculated to display the benevolent influence of Christianity,—at the same time presents the reflecting observer with a melancholy view of the immorality of the age.

Had either of these benevolent institutions then been founded, it is possible that our heroine would have taken refuge beneath its friendly roof; and, having been restored to the paths of virtue, might have proved an useful member of civil society, a comfort to her parents. But now, deserted by all, no resource is left but to return to her former habits. On then she goes in her accustomed course, till, consumed by poverty and disease, she falls a martyr to prostitution.





HARLOT'S PROGRESS. No. 5.

PLATE V.

IN this print the tragedy is completed: we now behold our heroine released from her confinement in Bridewell, in all the extremity of penury. This, indeed, is sufficiently marked by the appearance of her wretched apartment; in the corner of which coals are lying, while the opposite side presents to the view candles hanging against the wall, and, near them, a cake of *Jew bread*, given her probably by her Israelitish keeper, (whom we noticed in the second plate,) and which is now employed as a fly-trap. The bellows and gridiron, which are supported on nails—the linen hung up to dry—the bottle, plate, paper inscribed “*Anodyne Necklace*,” &c. on the floor, all contribute to show in striking colours the accumulated misery of our unfortunate heroine.—Consequent on the loss of virtue is the loss of her health: she is here represented expiring of the disease incident to her profession. Two quacks (one of whom is known to be Dr. Misaubin, a celebrated nostrum-monger of that day) are disputing about the efficacy of their pernicious drugs with no small vehemence: in vain does the servant entreat them to suspend their vociferations at this serious moment.

During this indecent contest, the callous nurse is plundering her mistress's trunk of its few remaining

valuables, regardless of the squabble between the rival quacks. One object alone in this plate excites our sympathy; it is the innocent victim of illicit love, who is turning a scanty piece of meat roasting at the fire.

During this scene of confusion, the victim of indiscretion expires at the early age of *twenty-three*; as she lived in disgrace, so she died in infamy. The confusion, indeed, (Mr. Ireland justly remarks,) is admirably represented.

“The noise of two enraged quacks, disputing in bad English—the harsh vulgar scream of the maid-servant—the table falling—and the pot boiling over, must produce a combination of sounds dreadful and dissonant to the ear. In this pitiable situation, without a friend to close her dying eyes, or soften her sufferings by a tributary tear;—forlorn, destitute, and deserted, the heroine of this eventful history expires: her premature death [being] brought on by a licentious life, seven years of which had been devoted to debauchery and dissipation, and attended by consequent infamy, misery, and disease. The whole story affords a valuable lesson to the young and inexperienced, and proves this great, this important truth, that

A DEVIATION FROM VIRTUE IS A DEPARTURE FROM
HAPPINESS.”*

* Mr. J. Ireland's “Hogarth Illustrated,” vol. i. p. 19.





H. G. Smith del.

PLATE VI.

THE tragical adventures of our heroine being concluded in the last scene, the present plate has by some* been considered as the *farce* at the conclusion of it: of which death is more frequently the occasion than the subject. It is, however, more probable that Hogarth designed to convey important *moral advice* after the death of his heroine; and that he has availed himself of this opportunity of indulging his humour in the ridicule of a funeral ceremonial, although he has done this at the expense of *propriety* in his delineation.

The room, for instance, is decorated with the escutcheons of her profession; but Mr. Nichols has justly observed, "At the burial of a wanton, who expired in a garret, no escutcheons were ever hung up, or rings given away; and he questions, if any bawd ever chose to avow that character before a clergyman, or any infant was ever habited as chief mourner, to attend a parent to the grave."†

The *consistency* of the characters is, however, well supported. The company here assembled is evidently of our heroine's profession. In one corner sits an old

* Rouquet, and (after him) Dr. John Trusler.

† Nichols' "Hogarth," vol. ii. p. 103.

procuress, howling for the dead with a bottle of Nantz by her side. On the opposite side is a clergyman, occupied in a manner utterly unbecoming his sacred profession; and so intent is he on ogling the female by his side, as to spill his wine on his handkerchief. Near them another is dealing out liquor, in order to support this *maudlin sorrow*; and close to the latter are two mourners habited in all the pride of funeral woe, one of whom is, notwithstanding, sipping her liquor; while the other wrings her hands, and is turning up her eyes with hypocritical ejaculation. Another is reconnoitring herself in a glass: and near her the undertaker, unappalled at the ghastly corpse, fixes his lascivious eyes on the woman whose glove he is fitting on; while she, unaffected at the awful solemnity, is artfully robbing him of his pocket-handkerchief. The only person in this group that seems at all touched with the present scene, is the woman contemplating the corpse of her departed associate. The boy, habited as chief mourner, and winding up his top, keeps up the spirit of the piece, and adds not a little to its humour. All the figures, indeed, are both strongly and characteristically marked.

THE success and popularity which attended the publication of these prints having already been noticed,* it only remains to notice one or two local customs, to which Hogarth has adverted.

* Vide supra, p. 8.

It will be observed, that the clergyman, who is here introduced, has in his left-hand a sprig of rosemary; and that almost all the other personages are furnished with white pocket-handkerchiefs. At the time these plates were engraved, it was the general custom (now indeed disused, except in some of the more remote parts of this island,) to distribute among the mourners sprigs of rosemary: "and, to appear at a funeral without one, was as great an indecorum as to be without a white handkerchief." Mr. Ireland (to whom we are indebted for this last fact) conjectures, that the custom probably originated at a time when the plague depopulated the metropolis, and rosemary was deemed an antidote against contagion. It is still frequently put into the coffins of the dead.

We conclude our description of this series of prints with the following verses, by a late ingenious and lamented young poet, who has glanced at the custom just noticed:—

TO THE HERB ROSEMARY.

Sweet-scented flower! who art wont to bloom
On January's front severe,
And o'er the wintery desert drear,
To waft thy waste perfume!
Come, thou shalt form my nosegay now.
And I will bind thee round my brow;
And, as I twine the mournful wreath,
I'll weave a melancholy song,
And sweet the strains shall be, and long,
The melody of death.

Come, funeral flow'r ! who lov'st to dwell
With the pale corse in lonely tomb,
And throw across the desert gloom
A sweet decaying smell.

Come, press my lips, and lie with me,
Beneath the lowly alder-tree ;
And we will sleep a pleasant sleep,
And not a care shall dare intrude
To break the marble solitude.
So peaceful, and so deep.

And, hark ! the wind-god as he flies,
Moans hollow in the forest-trees,
And, sailing on the gusty breeze,
Mysterious music dies.
Sweet flower, that requiem wild is mine,
It warns me to the lowly shrine,
The cold turf altar of the dead ;
My grave shall be in yon rude spot,
Where, as I lie by all forgot,
A dying fragrance thou wilt o'er my ashes shed.

" REMAINS of *H. K. White*," vol. i. p. 19.





Boyerth del.

RAKE'S PROGRESSES. NO. 1

THE RAKE'S PROGRESS.

PLATE I.

Motto.

Oh, vanity of age untoward!
Ever spleeny, ever froward!
Why these bolts and massy chains,
Squint suspicions, jealous pains.
Why thy toilsome journey o'er,
Lay'st thou in an useless store?
Hope along with time is flown,
Nor canst thou reap the field thou'st sown.

Hast thou a son? in time be wise—
He views thy toil with other eyes.
Needs must thy kind, paternal care,
Lock'd in thy chest be buried there?
Whence then shall flow that friendly ease,
That social converse, home-felt peace,
Familiar duty without dread,
Instruction from example bred,
Which youthful minds with freedom mend,
And with the father mix the friend?

Uncircumscribed by prudent rules,
Or precepts of expensive schools;
Abused at home, abroad despised,
Unbred, unletter'd, unadvised;
The headstrong course of youth begun,
What comfort from this darling son?

IN the two preceding series of prints we have seen Hogarth's inventive genius brilliantly displayed in his delineation of the progressive rewards of virtue, and

sure punishment of vice. In the present series he has traced the certain consequences of prodigality in most striking colours, and thus holds out to the unthinking youth an important lesson.

"The first print of this capital work," (says the late Rev. Mr. Gilpin,) "is an excellent representation of a young heir taking possession of a miser's effects. The passion of avarice, which hoards every thing without distinction—what is and what is not valuable—is admirably described."

Here we see the young heir, Rakewell, newly arrived from college, upon the death of his father. Eager to ascertain the extent of his possessions, he has caused the old wardrobes to be wrenched open;—the strong chests are unlocked; India bonds, mortgage-deeds, and other securities for money, are indiscriminately tumbled out; and the bags of gold, which had long been hoarded with gripping care, are now exposed to the dishonest hands of those about him. The scrap of candle stuck upon a save-all upon the mantle-piece;—the picture over it of a miser counting his gold;—the rotten furniture of the room;—the spectacle-frame destitute of glasses;—the miserable contents of the dusty wardrobe, consisting of an old boot, old periwigs, rusty swords, &c. together with the neglected crutch and walking-stick leaning against the wall,—all most accurately mark the character of the defunct miser.

From a mass of papers falls an old MS. memorandum, with this entry, "*May 5th, 1721, put off my bawl shilling.*" thus intimating, that amid all his hoards of gold, the apprehension of losing a single shilling is to he miser a constant source of uneasiness.

In one part of the room we see a man hanging it with black cloth, on which are fixed escutcheons, containing (appropriately enough) the arms of the avaricious, viz. *three vices hard screwed*, with the motto, "BEWARE" underneath. On the floor lies a pair of old shoes, which this sordid wretch is supposed to have long preserved, for the weight of iron in the nails, and which he had soled with leather cut from the covers of a family Bible. The gold falling from the breaking cornice;—the jack and spit removed from their usual places, and hoisted up into a high cupboard—the clean and empty chimney, in which an antiquated attendant is laying wood; and the emaciated figure of the famished cat, strongly characterise the miserable manner in which their late owner had dragged on a wretched existence.

We now turn to the hero of the piece, whose countenance exhibits such strong marks of simplicity, as to lay him open to the designs of the mercenary and unprincipled. While the country tailor is taking his measure, the heir's attention is arrested by the entrance of a young woman having a wedding-ring, whom he had seduced under the promise of marriage, together with her mother, whose united applications he totally disregarded. Unmoved by her pregnant situation, or by the arguments or reproaches of the mother, whose apron is full of letters, he attempts to silence both by a bribe. In this altercation he is so closely engaged, as to give the pettifogging solicitor an opportunity of robbing him, instead of making out the inventory for which he was employed.

The composition of this print, though not excellent,

is not unpleasing. Mr. Gilpin (whose critique on this series of plates is too valuable to be omitted) has very appropriately remarked, that "the principal group, consisting of the young gentleman, the tailor, the appraiser [*attorney*], the papers, and chest, is well shaped: but the eye is hurt by the disagreeable regularity of three heads nearly in a line, and at equal distances. The light is not ill-disposed; but the effect might have been improved. If the extreme parts of the mass (the white apron on one side, and the memorandum-book on the other) had been in shade, the *repose* had been less injured. The detached parts of a group should rarely catch a strong body of light.

"We have no striking instances of expression in this print. The principal figure is unmeaning. The only one which displays the true *vis comica* of Hogarth, is the appraiser [*attorney*] fingering the gold. You enter at once into his character. The young woman might have furnished the artist with an opportunity of presenting a more graceful figure, which would have been more pleasing. The figure he *has* introduced is by no means an object of allurements. The perspective is accurate, but affected. So many windows and open doors may show the author's learning, but they break the back-ground and injure the simplicity of it."





PLATE II.

Motto.

Prosperity, (with harlot smiles,
 Most pleasing when she most beguiles,)
 How soon, sweet foe, with all thy train
 Of false, gay, frantic, loud, and vain,
 Enter the unprovided mind,
 And memory in fetters bind?
 Load faith and love with golden chain,
 And sprinkle Lethe o'er the brain?
 Pleasure, on her silver throne,
 Smiling comes, nor comes alone;
 Venus comes, with her along,
 And smooth Lyæus ever young;
 And in their train, to fill the press,
 Come apish Dance, and swoll'n Excess;
 Mechanic Honour, vicious Taste,
 And fashion in her changing vest.

THIS second scene introduces our hero into all the dissipations of modish life. We first became acquainted with him when a youth of eighteen, fresh from college. He is now of age; has entirely thrown off the clownish school-boy, and assumes the man of taste and fashion. Instead of the rustic tailor who took measure of him for his father's mourning, he is now attended by French barbers, French tailors, poets, milliners, and the whole retinue of a modern fine gentleman.

The foremost figure is evidently a Parisian dancing-master; behind him stand two celebrated teachers of the art of defence;—one a Frenchman of the name of

Dubois, who taught the use of the small-sword, and who is here in the act of making a thrust with his foil;—the other is Figg, a noted English prize-fighter of that day, master of the quarter-staff. The vivacity of the Frenchman, and the cool contempt visible on the countenance of the Englishman, are admirably characteristic of the different temperaments of the two nations. To the left of Figg stands an improver of gardens (whose name was Bridgeman, and who was in his day held in much estimation); he is in the attitude of presenting a scheme for the better laying out of our young squire's grounds.

In addition to these various masters, he is attended by a performer on the French horn, who is in the right-hand corner, serenading his patron with his delectable notes. At the elbow of the latter is a stern-looking figure, with one hand on his breast and the other on his sword, who is easily ascertained to be a bravo, and who has brought a letter of recommendation, as one disposed to undertake any kind of services. This character, it has been observed, is rather Italian than English, and seems to have been introduced in order to fill up the list of persons who were at that time engaged in the employment of the votaries of fashion and extravagance. Below this bully, on one knee, is a jockey supporting a silver bowl, which one of his horses is supposed to have won. In a chair on the left a professor of music is seated, whose fingers are running over a harpsichord, while he waits to give his pupil a lesson. This has been supposed to be intended for Handel, to whose portrait it bears a strong resemblance. At the back of this performer's chair hangs a

long list of presents received by the Italian singer Farinelli, the day after he had represented a favourite character in that most idle, frivolous, and expensive of all fashionable amusements, the Italian opera. Among others is the following item, presented by our hero:—
"A gold snuff-box, chased with the story of Orpheus charming the brutes, from T. Rakewell, Esq." On the floor, at the foot of this list, is an engraved frontispiece to a poem, dedicated to our fashionable spendthrift, and representing the British ladies as sacrificing their hearts to this same idol Farinelli, and exclaiming with the utmost earnestness, "*One God—one Farinelli !!!*"

The group of figures in the back-ground represents tailors, peruke-makers, milliners, and other usual attendants on men of quality. One, however, is too conspicuous to be unnoticed; he is evidently a poet, reciting a panegyric on our hero, whose applauses he already seems to enjoy by anticipation.

The ornaments of young Rakewell's apartments are perfectly in character. The portraits of two fighting-cocks, intimate that, in addition to the other branches of fashionable expenditure, he has acquired a passion for that *disgrace to the English character*—cock-fighting: between these, however, Hogarth has placed a picture representing the *Judgment of Paris*, which (Mr. Ireland observes) bears a whimsical allusion. The attitude of Venus is graceful; but the cool indifference and *sang froid* of the Trojan shepherd, carelessly seated, while the fair competitors for the prize are standing up, is intolerable."*

* Ireland's "Hogarth," vol. i. p. 34, note.

"The expression in this print," Mr. Gilpin observes, "is wonderfully great. The dauntless front of the bully—the keen eye and elasticity of the fencing-master—and the simpering importance of the dancing-master, are admirably expressed. The last is perhaps a little *outré*. The architect [*improver of grounds*] is a strong copy from nature. The composition seems to be entirely subservient to the expression. It appears as if Hogarth had sketched in his memorandum-book all the characters which he has here introduced, but was at a loss how to group them; and chose rather to introduce them in detached figures, as he had sketched them, than to lose any part of the expression by combining them. The light is ill distributed.* It is spread indiscriminately over the print, and destroys the whole. We have no instance of grace in any of the figures. The principal figure is very deficient. There is no contrast in the limbs, which is always attended with a degree of ungracefulness. The execution is very good: it is elaborate, yet free. The satire on operas, though it may be well directed, is forced and unnatural."

* On this remark Mr. Ireland thus comments:—"The light, it must be acknowledged, is very ill distributed, and the figures most inartificially grouped. To infer from hence with Mr. Gilpin, that the artist "*was at a loss how to group them*," is not quite fair: his other compositions prove that he was not ignorant of the art, but in many of them he has been inattentive to it. In this he may have introduced in his print figures which were not inserted in the sketch, merely because they were appropriate to his story. The *expression* of the actors in his drama was always his leading object: *composition* he considered as secondary, and was little solicitous about their situation on the stage."—*Vol i p. 36*.





PLATE III.

Motto.

“ O vanity of youthful blood,
 So by misuse to poison good !
 Woman, framed for social love,
 Fairest gift of powers above,
 Source of ev'ry household blessing,
 All charms in innocence possessing :
 But, turn'd to vice, all plagues above.
 Foe to thy being, foe to love !
 Guest divine, to outward viewing,
 Ablest minister of ruin !

“ And thou, no less of guilt divine,
 Sweet poison of misused wine !
 With freedom led to ev'ry part,
 And secret chamber of the heart,
 Dost thou thy friendly host betray,
 And shew thy riotous gang the way
 To enter in, with covert treason,
 O'erthrow the drowsy guard of reason,
 To ransack the abandon'd place,
 And revel there with wild excess.”

THIS plate carries us still deeper into the history ; and we meet our hero engaged in one of his evening amusements. *Having beat the rounds*, defeated the constable of the night, and knocked down a watchman, (as is evident from the trophy of the staff and lantern at his feet,) behold this deluded son of dissipation in a

state of bestial intoxication. In this condition he is robbed of his watch by the girl whose hand is in his bosom, and who is dexterously conveying her plunder to an associate in villany, that stands behind our hero's chair.

The mutilated state of the furniture, obvious from the *decapitated pictures*, broken mirrors, &c. seems to intimate that the former part of the evening had been devoted to wanton mischief: and the characters he introduced are strictly descriptive of the wretched company to which our hero resorts for recreation. Two of these frail nymphs are at high words; one of them is spouting wine in the face of her antagonist, who, grasping a knife, vows vengeance for this insult. Behind them is another, indignant at being slighted, placing a lighted candle against a map of the world, swearing she will fire the world, though she should expire in its flames. In the front, a woman is undressing, in order to exhibit some indecent postures. (a filthy practice by which she obtained a precarious maintenance,) the large pewter-dish, which a porter is bringing in, being designed for one of her positions. To crown the whole, a blind harper and trumpeter are introduced, for the purpose of accompanying the ragged girl who is bawling out an obscene song.

"The design of this print," Mr. Gilpin remarks, "is good, and may be a very exact description of the humours of a brothel. The *composition* too is not amiss: but we have few of those masterly strokes which distinguish the works of Hogarth. The whole is plain history. The lady setting the world on fire is the best thought: and there is some humour in furnish-

ing the room with a set of Cæsars, and not placing them in order.

“ *Expression* we have a little throughout the whole print. That of the principal figure is the best. The ladies have all the air of their profession, but no variety of character. Hogarth’s women are in general very inferior to his men: the female face has seldom strength of feature enough to admit the strong markings of expression.”

PLATE IV.

Motto

" O vanity of youthful blood,
 So by misuse to poison good!
 Reason awakes, and views unbarr'd,
 The sacred gates he watched to guard;
 Approaching sees the harpy—*Law*,
 And *Poverty*, with icy paw,
 Ready to seize the last remains
 That vice has left of all his gains.
 Cold Penitence, lame After-thought,
 With fears, despair, and horrors fraught,
 Call back his guilty pleasures dead,
 Whom he hath wrong'd and whom betray'd."

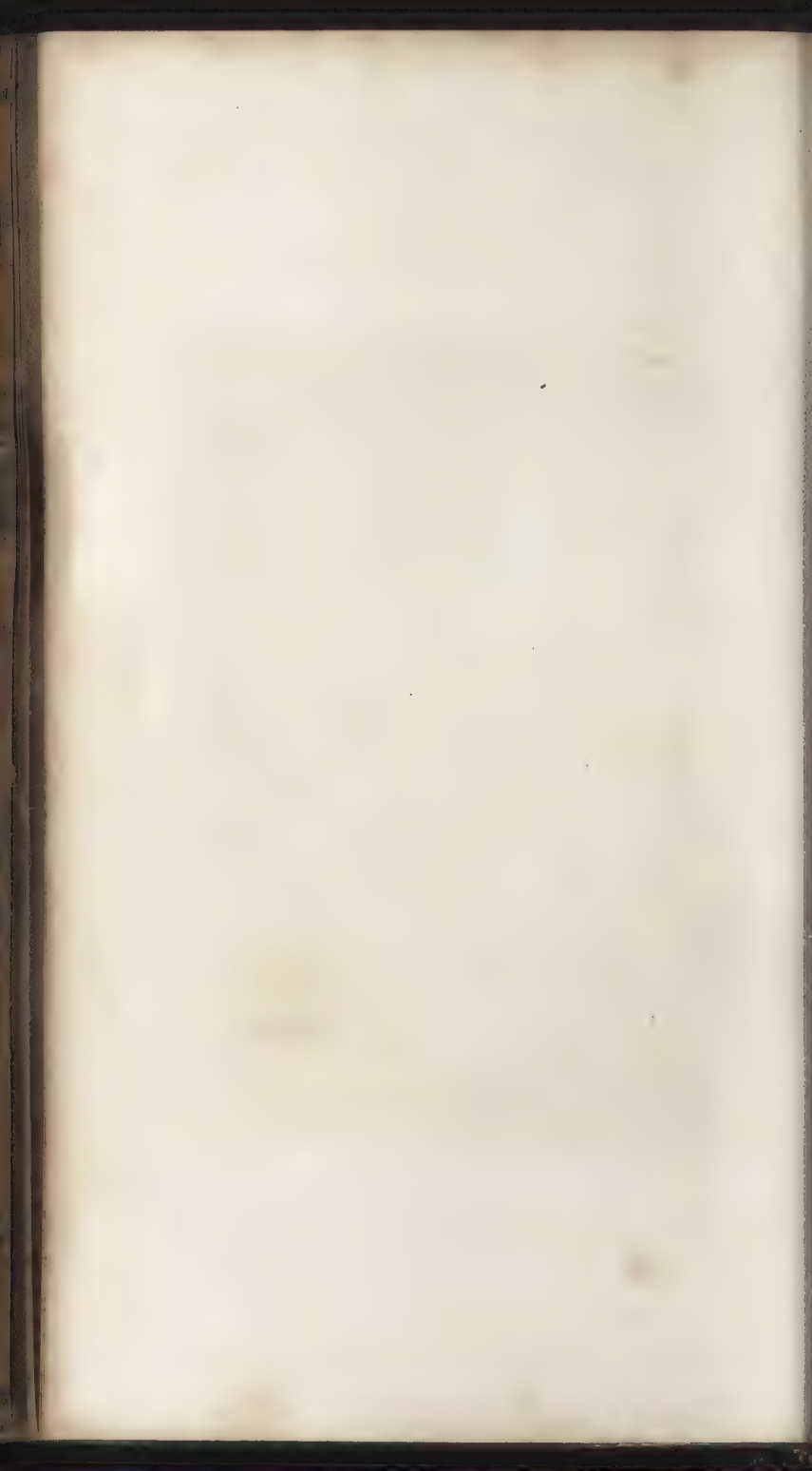
VERY disagreeable accidents often befall gentlemen of pleasure;—an event of this kind is recorded in the scene before us. Our hero is arrested by a bailiff while going in full dress to court, to pay his compliments on St. David's Day,* (which festival is indicated by the enormous leek visible in the pompous Welshman's hat.) To add to his misfortune, while the sheriff's officer is seizing his prey, the lamplighter above carelessly spills his oil on the spendthrift's head; while

* The 1st of March was the birth-day of Queen Caroline, consort of George II.



RAKES' PROGRESS N° 4

A. North del.



a young urchin is making a prize of his gold-headed cane.

Our attention in this plate is attracted by the young woman whom Rakewell had seduced, and whom the observant reader may remember to have seen introduced in the first print. From the band-box falling by her side she is evidently become a milliner, and, with undiminished regard, she offers her little purse for the release of her worthless betrayer. This liberates the dissipated captive, and affords a striking proof of that constant affection in the female sex, which, when once rooted, the severest treatment can hardly alienate.

In the back-ground we are presented with a view of St. James's palace, and of White's chocolate-house, a noted rendezvous in the last century for sharpers and gamesters. To intimate, at the same time, that gambling is not confined to the great and the opulent, our artist has introduced a motley group of chimney-sweepers, &c. &c. variously occupied with cups and balls, throwing dice, playing at cards, and pricking in the belt. One of these having lost his clothes, is now staking his basket, brushes, and blacking. To carry on the humour of the scene (and by way of contrast to that of the chocolate-house above mentioned,) Hogarth has introduced a smutty little politician smoking his pipe, and most studiously perusing the "Farthing Post," a newspaper at that time in circulation, and as its name imports, sold for—*one farthing*.

The composition and grouping of the figures in this plate, upon the whole are pleasing. The surprise and

terror of the poor beau are apparent in every limb, as far as is consistent with the fear of discomposing his dress. The insolence of power in one of the sheriff's officers, and the unfeeling heart (which can sport with misery) in the other, are strongly marked. The self-importance of the honest Welshman is not ill portrayed.





PLATE V.

Motto

" Now to the school of hard mishap,
 Driv'n from the ease of fortune's lap,
 What schemes will nature not embrace,
 T' avoid less shame of drear* distress?
 GOLD can the charms of youth bestow,
 And mask deformity with shew;
 Gold can avert the sting of shame,
 In winter's arms create a flame;
 Can couple youth with hoary age,
 And make antipathies engage."

DIFFICULTIES continuing to crowd fast upon our hero, we here behold him driven to the necessity of marrying a one-eyed, ugly, antiquated sybil, whom he detests, as an expedient for recruiting his wasted fortune. The nuptial ceremony is performing in the old church of St. Mary-le-bone; which (being *formerly* in the outskirts of the metropolis) was the usual rendezvous for those who were desirous of being privately married. *Secretly*, however, as Rakewell might wish to celebrate his nuptials, they do not take place, without the

* Some copies of these lines which we have seen, read "*lean* distress."

knowledge of the young woman (who so lately released him from the talons of the law,) and who, together with her child and mother, are endeavouring to enter the church, and prevent the completion of the ceremony. They are opposed by the old pew-opener, whose character is critically pourtrayed by her bunch of keys whirling in the air; and who seems not a little apprehensive lest she should lose her usual fee on this occasion. A violent altercation ensues, which Hogarth has drawn with his accustomed humour. The parson and his clerk (whose *nasal* harmony we may almost imagine ourselves to hear) are well paired; and the burlesque of the piece is not ill supported by the introduction of our artist's favourite pug-dog Trump, paying his devoirs to a one-eyed female of the same breed.

It only remains to notice the church, which exhibits every appearance of rapid decay. The Creed is torn, the COMMANDMENTS are *most literally broken*, a crack runs through the table near the 10th, which says, *Thou shalt not covet thy neighbour's wife*; "a prohibition (Mr. Ireland remarks) in the present case hardly necessary. And so little attention has been paid to the poor's-box, that—it is covered with a *cobweb*!!! These three high-wrought strokes of satirical humour were, perhaps, never equalled by an exertion of the pencil—excelled they cannot be."*

The branches of holly and bay that decorate the pews, mark the period of the year when this unnatural *junction* is taking place to be about Christmas.

* J. Ireland's "Hogarth Illustrated," vol. i. p. 48.

—On one of the pews are the following lines, which all the commentators on our author have preserved as a curious specimen of church-yard poetry :—

THESE : PEWES : VNSCRVD : AND : TANE : IN : SVNDER
 IN : STONE : THERS : GRAVEN : WHAT : IS : VNDER
 TO : WIT : A : VALT : FOR : BVRIAL : IS
 WHICH : EDWARD : FOREST : MADE : FOR : HIM : AND : HIS.*

The composition of this piece is good : the principal figure is graceful ; and there is strong expression in the seeming tranquillity of his features. He conceals his contempt of the withered object before him as well as he can ; and yet he cannot do it. The introduction of a *glory* over *her* head has a comical effect ; and she also has as much meaning as can appear through the deformity of her features. Applying to *herself*, HIS amorous glances towards her maid, the affected bride returns them with a *squint* of satisfaction ?

* Part of these lines, in raised letters, now form a pannel in the wainscot at the end of the right-hand gallery, as the church is entered from the street. No heir of the Forest (or *Forret*,) family appearing, the vault has been claimed and used by his Grace the (late) Duke of Portland, as lord of the manor.—*Ibid.* note.

PLATE VI.

Motto.

"Gold! thou bright son of Phœbus, source
 Of universal intercourse;
 Of weeping virtue sweet redress,
 And blessing those, who live to bless:—
 Yet oft behold this sacred trust,
 The tool of avaricious lust,
 No longer bond of human kind,
 But bane of ev'ry virtuous mind.
 What chaos such misuse attends!
 Friendship stoops to prey on Friends,
 Health, that gives relish to delight,
 Is wasted with the wasting night:
 Doubt and mistrust are thrown on heav'n
 And all its pow'r to chance is given.
 Sad purchase of repentant tears,
 Of needless quarrels, endless fears,
 Of hopes of moments, pangs of years!
 Sad purchase of a tortur'd mind,
 To an imprison'd body join'd!"

THE fortune, which our adventurer purchased by his
 unnatural union, enabled him to make one more ef-
 fort at the gaming-table. In the scene before us, he
 is exhibited, after having lost his last stake, upon his
 knees, in a desperate state of mind, uttering the



W. G. del.

RAKE'S PROGRESS No. 6



direst imprecations on his folly. On his right-hand sits a highwayman, designated to be such by the pistols in his pocket, who is so absorbed in reflection on his consummate folly in thus losing what he had acquired at the risk of his life, as not to observe the boy who is jogging and bawling to him to take his water. The fire-place, it should be remarked, is covered with a grate, to prevent such accidents as might otherwise arise from the rage of the company. Behind the boy stands one (apparently a foreigner) who has also lost his all, biting his nails for very madness.

At the small table on the left sits an usurer, to whom one of the players offers a note. This usurer is said to be old *Manners* (brother to John, duke of Rutland); to whom the old Duke of Devonshire lost the great estate of Leicester Abbey.* Behind this figure sits a person in mourning, apparently in an agony of repentance. Beyond the latter is another loser, furiously aiming a blow with his sword at the supposed unfair winner, whom he seems disposed to murder, if not withheld by the intervention of a third person.—In the back-ground, two *fraudulent* gamesters are with great glee sharing the spoils of the evening; and another is very coolly sweeping off the table the produce of his successful play. So closely occupied are all the parties here introduced, that they are insensible of the fire, which is bursting out from the upper part of the apartment; and, were

* J. Ireland's "Hogarth Illustrated," vol. i. p. 52, *note*. *Manners* amassed a considerable fortune by gaming.

it not for the opportune entrance of the watchman, they would probably perish in the flames.

This, Mr. Gilpin thinks, is upon the whole, perhaps, the best print of the set; the horrid scene it describes was never more inimitably drawn. The *composition* is artful and natural. The *expression* in almost every figure is admirable; and the whole is a strong representation of the human mind in a storm.





R. Smith del.

RAKE'S PROGRESSES NO. 7

PLATE VII.

Motto.

Happy the man, whose constant thought
 (Though in the school of hardship taught,
 Can send remonstrance back to fetch
 Treasures from life's earliest stretch :
 Who, self-approving, can review
 Scenes of past virtues that shine through
 The gloom of eye, and cast a ray
 To gild the evening of his day !

Not so the guilty wretch, confined ;
 No pleasures meet his roving mind ;
 No blessings brought from early youth,
 But broken faith, and wrested truth ;
 Talents idle and unused,
 And every trust of heaven abused.
 In seas of sad reflection lost,
 From horrors still to horrors toss'd,
 Reason the vessel leaves to steer,
 And gives the helm to mad Despair.

THE transition from a gambling-house to a prison is natural. The last scene presented this victim of dissipation to us execrating his ill fortune: we now behold him a tenant of the Fleet, in a most distressing situation, without a coat to his back, destitute of money, and without a friend to help him in his

extremity. His wife is furiously reproaching him for his perfidy in having deceived her and ruined her fortune: on the table by his side lies a play, just returned from the manager of a theatre, with a note stating, that it "*will not doe.*" To add to his distress, the poor young woman whom he had deserted comes to visit him, accompanied by the innocent offspring of her amours, with the fruitless hope, perhaps, of mitigating his sorrows. Overpowered by the sight of such misery, she faints away. Amid the confusion which naturally ensues, the rapacious turnkey obstreperously demands his prison fees; while the publican's boy refuses to leave the frothy tankard without being paid for his beer;—requests these with which our hero is unable to comply.

There is much expression in the principal figure: and the fainting scene is well described. Among the persons assisting the fainting mother, (one of whom is clapping her hand while another applies pungent drops to her nostrils), we observe an antiquated figure, whose squalid appearance evidently indicates him to have been for a long time an inmate of the prison. From his pocket falls a *Scheme to pay off the National Debt*, by a man who cannot pay his own! In the back-ground is an alchemist, so intently occupied in pursuit of the philosopher's stone, as to be utterly unmoved by the scene which passes before him. The scene is rendered still more interesting by the cries of the infant.

The furniture of the place should not be unnoticed—the gridiron in one corner, and the bed in another, have been brought hither for our hero's use. Over

the latter is placed a pair of artificial wings, intended, perhaps, to denote either that scheming is the sure and certain road to beggary, or probably to intimate (as some commentators on our artist have conjectured) that some modern Dædalus had attempted to escape from confinement by this contrivance; but, his project being frustrated, he had exhibited this specimen of his mechanical genius on the tester of his bed.*

The composition of this piece is bad: the group of the woman fainting (Mr. Gilpin observes) is a round heavy mass; and the other group is very ill shaped. The features, however, of the hero of this tragedy are drawn with singular strength and felicity. Every muscle is marked, and every nerve is unstrung.—Now for the first time, perhaps, he feels the effects of piercing cold, of want, and hunger. Shame, confusion, and remorse, agonize his exhausted frame, which, sinking under the accumulated weight of misery, (misery too of *his own creation*,) he falls a victim to mad despair.

* Mr. J. Ireland's "Hogarth Illustrated," vol. i. p. 53.

PLATE VIII.

Motto.

Madness! thou chaos of the brain,
 What art, that pleasure giv'st and pain?
 Tyranny of Fancy's reign!
 Mechanic Fancy! that can build
 Vast labyrinths, and mazes wild,
 With rule disjointed, shapeless measure,
 Fill'd with horror, filled with pleasure!
 Shapes of horror, that would even
 Cast doubt of mercy upon heaven:
 Shapes of pleasure, that—but seen—
 Would split the shaking sides of spleen.
 O vanity of age! here see
 The stamp of heaven effaced by thee!
 The headstrong course of youth thus run,
 What comfort from this darling son?
 His rattling chains with terror hear,
 Behold death grappling with despair;
 See him by thee to ruin sold,
 And curse thyself, and curse thy gold?

OUR hero's adventures are brought to a conclusion in this plate, which is a very expressive delineation of the most horrid scene that human nature can exhibit, and in which Hogarth has introduced as many of the causes of madness as he could well have collected.



Regarder del c
RAKES PROGRESS N° 3



Behold the spendthrift then in a state of hopeless insanity, lacerating himself with his own hands, and chained by the leg to prevent him from doing any mischief to others. Yet even here does the firm regard of his deserted mistress conduct her, with the hope of alleviating his wretched state in a mad-house.

Among the other strongly marked characters introduced in this print, is a despairing wretch, (in the cell on the right-hand corner,) imploring heaven for mercy: his brain has been crazed by superstition, as we may infer from the cross leaning near him, and from the pictures of three saints fixed over his head. Behind our hero is an astronomer drawing lines upon the wall, in order to find out the longitude; and a little below him is another gazing through a roll of paper as a substitute for a telescope! In the cell next him is a mock monarch, issuing his commands with all the "pomp and circumstance" of royalty.

On the left is a rival to the successors of St. Peter, fulminating his excommunications against heretics; and below him a mad musician, scraping discordant notes on his violin: but neither the thunders of the pope, nor the strains of Orpheus, seem to make any impression on the person sitting on the stairs. From the portrait round his neck, and the words "*Charming Betty Careless*," scratched upon the banisters, he is evidently crazed by love; and so intently is he meditating on the beauties of his charmer, as to disregard the snarling cur that is barking at him.

This melancholy group is completed by the crazy tailor in the centre, whose hat is decorated with a

variety of patterns, and whose attention appears wholly to be absorbed by his measure. In the background two women are introduced as spectators of the melancholy scene before us; perhaps as a tacit censure on that boundless curiosity which impels many to witness scenes of distress they cannot mitigate.

The disposition of all the figures is good, and the light is judiciously disposed. Though our artist has introduced two religionists and two astronomers, yet there is strong expression in all the characters.—

“The self-satisfaction and conviction of him who has discovered the longitude—the mock majesty of the *Monarch*—the moody melancholy of the *Lover*—and the superstitious horror of the popish *Devotée*—are all admirable. The perspective is simple and proper.”*

* The Rev. Mr. Gilpin.





Reynolds del.
SOUTHWARK FAIR

SOUTHWARK FAIR.

FAIRS are of very ancient origin, and were primarily instituted with a view to afford to buyers and sellers proper opportunities of purchasing and disposing of commodities, at a time when the commercial intercourse of distant towns and countries was far more difficult than at present. Their duration was various, and different privileges were conferred in order to promote the attendance of itinerant traders.

Through the change of time, however, and the growing licentiousness of successive ages, fairs have in general become (in this country at least) little else but scenes of *riot and dissipation*.* Such scenes were presented at the *Southwark Fair*; which (continuing a fortnight, and being attended by the inhabitants of the metropolis, as well as from the country) afforded the greatest variety of every thing that can be conceived to be loose, disorderly, irregular, and licentious. It would be no small gratification to the

* There are a few exceptions, in which the original intention for which fairs were instituted is still supported. Such are the fairs of Chester, Preston, and some other towns in England; and Frankfort, Leipsic, and other towns on the continent.

peaceable and *orderly* members of the community, if a stop could be put to the nuisance of Bartholomew Fair, now annually held in Smithfield.

Dramatic performances composed a principal amusement at a fair held in the Borough, which has now been suppressed for many years; and, as humorous accidents sometimes attend the professors of the sock and buskin, Hogarth has here exerted all his comic genius in exhibiting every possible incident that could take place at the time this picture was painted, (the year 1733.)

We commence our description from the *right* of the plate.—On a *falling scaffold*, a company of strolling-players are about to perform the tragedy of the *FALL of Bajazet*. “Confusion worse confounded” prevails among this group. Queens, emperors, and their attendants are all *determining* to their proper level: the musical instruments (consisting indeed only of a salt-box and a fiddle!) are falling in different directions; and, in order to increase the crash, Hogarth has whimsically placed beneath a stand of *earthenware* and *china*. The monkey and merry-andrew are the only two performers of this woful tragedy that seem likely to escape the general ruin.

Above the scaffold hangs a painting, the subject of which is the *stage-mutiny*; and which alludes to a dispute that arose in 1733, between the actors and patentee of Drury Lane theatre, (Mr. Highmore,) when Theophilus Cibber, the son of the laureat, was at the head of the faction. Before we proceed to notice the figures composing this group, it may be proper to state, that the mutineers having engaged

the little theatre in the Haymarket, commenced their campaign with considerable success, to the great disadvantage of the patentee; whose performers (being collected from country companies) were so very inferior to the faction, that he was obliged to relinquish the contest, and to dispose of the concern. On one side is "*Ancient Pistol*," (young Cibber,) strutting and exclaiming "Pistol's alive:" near him is the merry knight *Falstaff*, (Harper, an actor who shone particularly in that character,) together with *Justice Shallow* and *Bardolph*, waving banners, on which is inscribed "*Liberty and property; we eat*," &c. On the other side is a female figure carrying a flag, with the inscription "*We'll starve 'em out*." In the corner is a man (supposed to be Colley Cibber) with the words "*Quiet and Snug*," beneath his feet: he is hugging a bag of money, and laughing at the folly of the rest. Behind is a monkey bestriding a sign-iron, and squeaking out, "*I am a gentleman*." The tall thin figure holding a paper, on which is written "*It cost £6000*," (Mr. Ireland conjectures,) is designed for the manager, Mr. Highmore; as the scene-painter (indicated by the paint-pot and brushes at his feet) is intended for John Ellis, who was principal scene-painter to Old Drury Lane Theatre. He is here represented as having taken up the cudgel in behalf of the patentee.

A little below the picture just described, a dancer on the slack-rope is exhibiting his agile performances. The man descending from the steeple, is said to represent one Cadman, who performed a similar feat at St. Martin's-in-the-Fields, from the steeple of which

he descended into the King's Mews.* The aërial voyager represented in this plate, is performing his flight by means of a groove fastened to his breast slipping over a line strained from one place to another. At the back of this print is a large shew-cloth, announcing the Siege of Troy; beneath which, the performers are rehearsing their parts. Of the two next paintings, the subject of one is the fall of Adam and Eve; the other represents a scene in Punch's opera, where the merry seignior is wheeling his rib into the "jaws of destruction." Below, a mountebank elevated on a stage is devouring fire, to the great amusement of the wondering spectators, to whom his attendant merry-andrew dispenses his infallible nostrums. Still further in the back-ground to the left, appear a shift and hat, suspended on poles, the former of which is the prize allotted to the best swiftest-footed nymph; and the latter for the successful cudgel-player or wrestler. In the back-ground on the right, the fortunate candidate is elevated on a man's shoulders in triumphal procession.

In the centre, we observe a group of strollers parading the fair, in order to collect an audience for their next exhibition: among them is a female drummer, whose charms appear to have irresistibly rivetted

* Mr. Ireland ("Hogarth Illustrated," vol. i. p. 81.) states, that in a similar experiment at Shrewsbury the rope broke, and he was dashed to pieces.—We have somewhere heard an anecdote of a late prelate, whose permission being requested for the fixing of a rope to the steeple of his cathedral-church for this purpose, he replied: "He might fly to the church whenever he pleased, but he would never give his consent to any one's flying FROM it."

the attention of two country-fellows. Her buskined companion, however, is fixed by different objects; his career is stopped by the rude grasp of a bailiff, whose vigilance he cannot elude. Close to this group, a Savoyard is exhibiting her little show; and behind her, a player at back-sword makes his triumphant entrance, his head and face covered with scars, and challenging the whole world to open combat. To this man, a dexterous rogue directs the attention of a simple countryman, whose pocket he contrives to lighten, while the latter is pondering on the valorous achievements of the prize-fighter. Further in the crowd, one fellow is saluting a girl, while another artfully attempts to decoy her two unsuspecting companions to their ruin; and above, two jugglers, decorated with sapient perukes, are performing various slight-of-hand tricks, to the amazement of the gaping spectators.

Two figures more remain to be noticed.—The first is the little performer on the bagpipes, attended by a monkey walking erect, and with his foot dancing his little fantoccini figures. The other is a woman with her dice-box: she appears in earnest contention with a boy, who seems to doubt her integrity. They are all so intently engaged, as to be insensible of the danger impending over their heads from the falling scaffold.

Extended as our description of this print has necessarily been, it is scarcely practicable to trace *every figure and illusion* which Hogarth has introduced. The spirit of the numerous characters is supported throughout with admirable humour.

MARRIAGE A-LA-MODE.

THE causes of unhappy marriages have furnished employment for the reflecting philosopher, the fancy of the novelist, and the imagination of the poet. It was reserved for the pencil of Hogarth to embody *their* ideas, to reprobate the absurdity and folly of forming matrimonial connexions *chiefly* for pecuniary considerations; and, as this practice is most prevalent in the higher circles, he has taken the subject of *Marriage à-la-Mode* from high life; and, it must be acknowledged, has treated it in his happiest manner.

These plates were published in the year 1745; and the pictures were afterwards (in 1750) disposed of by a kind of private auction, not carried on by personal bidding, but by a written ticket, on which every one was to put the price he would give, with his name subscribed thereto. The successful purchaser was the late Mr. Lane (of Hillingdon), who communicated the particulars of this singular trans-

action to Mr. Nichols.* The following descriptions were found among Mr. L.'s papers after his decease, and his family believe them to be *Hogarth's explanations*, either copied from the artist's own *hand-writing*, or *verbally given* to Mr. Lane at the time he purchased the pictures. That the descriptions in question are Hogarth's is highly probable; as on comparing them with the explanations published in French by Roucquet, (to whom the painter is *known* to have communicated information,) there is a very striking coincidence.† We, therefore, subjoin the artist's *own* account of his pictures, with the addition, however, of such supplemental facts and remarks as either suggested themselves, or could be obtained after minute investigation.

* Nichols's "Hogarth," vol. i. p. 183.

† Trusler's descriptions in a great degree also correspond.—Hogarth's explanations were first given to the public by Mr. J. Ireland, ("Hogarth Illustrated," vol. i. p. 84, to whom we are indebted for them.

PLATE I.

“ THERE is always something wanting to make men happy.—The great think themselves not sufficiently rich, and the rich believe themselves not enough distinguished. This is the case of the alderman of London, and the motive which makes him covet for his daughter the alliance of a *great lord*; who, on his part, does not consent thereto, but on condition of enriching his son; and this is what the painter calls *Marriage à-la-Mode*.

“ These sort of marriages are truly but too common in England, and it is moreover not unfrequent to see them unhappy as they are ill chosen. The two figures of the Alderman and the Earl are in every respect so well *characterised* that they explain themselves. The Alderman,* with an air of business, counts his money like a man used to this employment; and the Earl, full of his titles and the greatness of his birth, which he lets you see goes as high as William the Conqueror, is in an attitude which shews him in full pride; you think you hear him say, Me, MY Arms, MY Titles, MY Family, MY Ancestors :—every thing about him carries marks of distinction; his very crutches, the humbling

* Roucquet calls him a SHERIFF (*echevin*), and such in fact he is, as is obvious from the gold chain hanging from his neck.—ED.



MARRIAGE A LA MODE. N^o 1.



consequence of his infirmities, are decked with an earl's coronet; these infirmities are introduced here as the usual consequence of that irregularity of living but too frequent among the great. The two persons who are betrothed, on their parts are by no means attentive to one another. The one looks at himself in the glass, is taking snuff, and thinking of nothing; the other is playing negligently with a ring, and seems to hear with indifference the conversation of a kind of a lawyer (Counsellor Silver-Tongue), who attends the execution of the marriage-articles. Another lawyer is exclaiming with admiration on the beauty of a building seen at a distance, and upon which the Earl has spent his whole fortune, and has not sufficient to finish the same. A number of idle footmen, who are about the court of this building, finish the representation of the ruinous pageantry in which the earl is engaged."

The furniture of the apartment is in unison with the proud character of the peer, whose coronet may frequently be observed. The cumbrous ornaments of the ceiling (delineating the destruction of Pharaoh and his host in the Red Sea) are supposed to be intended as a ridicule of false taste; the pompous picture on the left of the window is also designed as a banter upon the preposterous style of the French portrait-painters. This ancestor of our peer is decorated with the insignia of several foreign orders: at the top of one corner of the painting, two winds are blowing across each other, while the hero's drapery flies in contrary directions. A comet is passing with a stream of light over his head: in his left-hand he grasps the thunderbolts of Jupiter; and, with a mingled smile of self-complacency

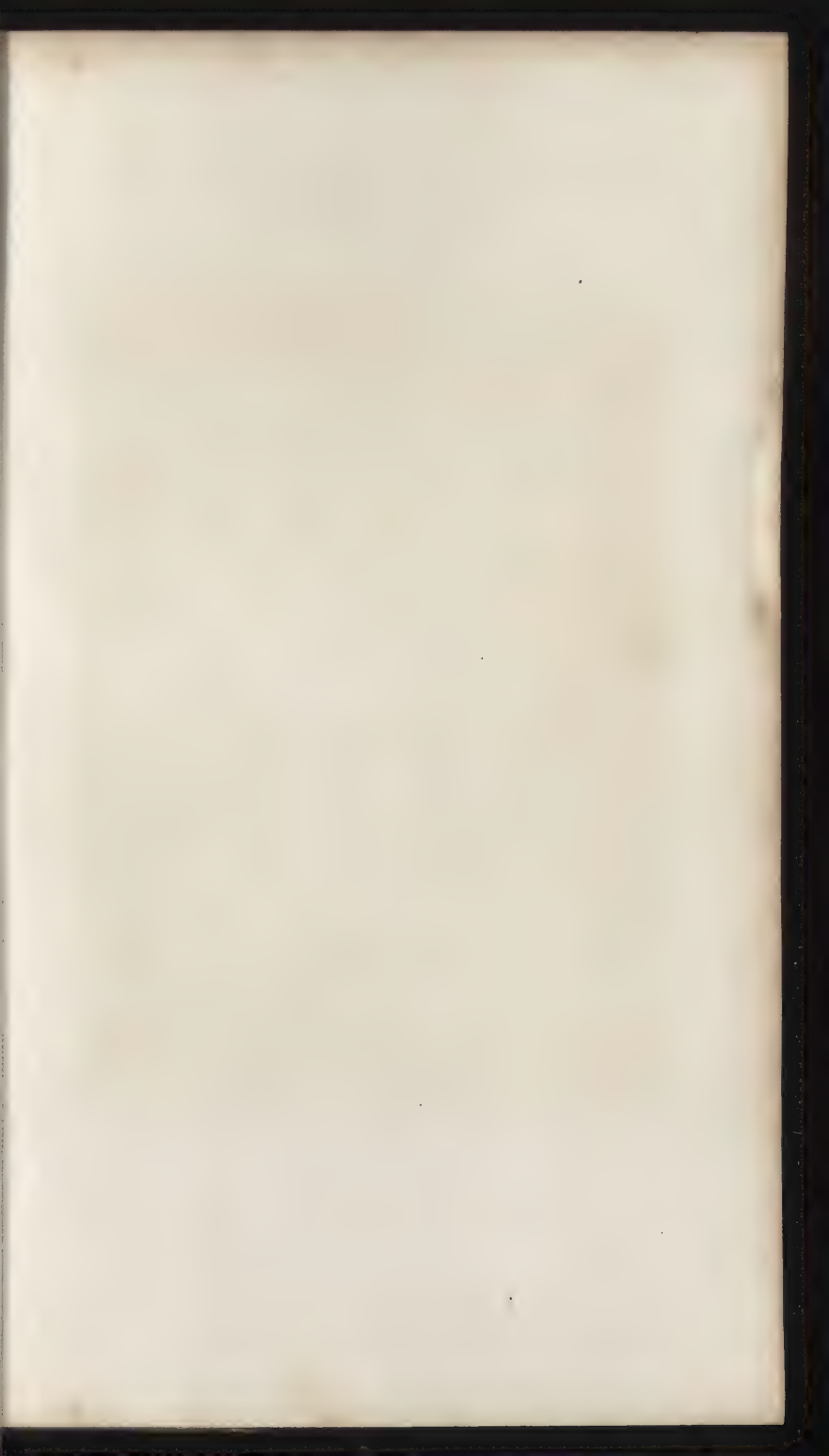
and pertness, he is sitting on a cannon just discharged, the ball of which, absurdly enough, is still visible.

The subjects of the other pictures are :—David killing Goliath—Prometheus and the Vulture—the Murder of the Innocents—Judith and Holofernes—St. Sebastian shot full of arrows—Cain destroying Abel—and the Martyrdom of St. Lawrence on the Gridiron.

“ Among such little circumstances as might escape the notice of a careless spectator,” Mr. Nichols observes,* “ is the thief in the candle, emblematical of the mortgage on his lordship’s estate.” He further remarks, that the unfinished “ edifice seems at a stand for want of money, no workmen appearing on the scaffolds or near them.”

In order to keep up the humour of the scene, Hogarth has introduced two pointers, (in the left-hand corner, near the intended bride and bridegroom,) chained together against their will, as fitly emblematic of the nuptial ceremony which is about to be performed.—One of the dogs that is lying down, has a *coronet* stamped on its side.

All the characters are admirably drawn.





MARRIAGE A-LA-MODE, N°2.

PLATE II.

“THAT indifference between the parties which preceded *Marriage à-la-Mode* has not been wanting to follow it. We unite ourselves by contract, and we live separately by inclination. Tired and fatigued one of another, such husbands and wives have nothing in common but a house, tiresome to the husband, and into which he enters as late as he can ; and which would not be less tiresome to the lady, was it not sometimes the theatre of other pleasures, either in entertainments or routs. There is here represented a room where there has just been one of these routs, and the company just separated, as you see by the wax-candles not yet extinguished. The clock shows you it is noon ; and this anticipation of the night upon the day, is not the slightest of those strokes which are intended to show the disorder which reigns in the house. Madam, who has just had her tea, is in an attitude which explains itself, perhaps, too much. Be that as it will, the painter’s intention is to represent this lady neglected by her husband, under dispositions which make a perfect contrast with the present situation of this husband, who is just come home, and who appears in a state of the most perfect indifference, fatigued, exhausted, and glutted with pleasure. This figure of the husband, by the

novelty of its turn, the delicacy and truth of its expression, is most happily executed. A steward of an old stamp, one of those, if such there be, who are contented with their salary, seizes this moment, not being able to find another, to settle some accounts. The disorder which he perceives gives him a motion which expresses his chagrin, and his fear for the speedy ruin of his master."

The cards scattered on the floor, the treatise of *Hoyle* lying at our heroine's feet, the music and musical instruments thrown down, are strongly characteristic of her dissipated habits; she is yawning with *ennui*, while the fatigued and disordered appearance of her husband evidently shews that *he* has not been much better employed. The nature of *his* nocturnal pursuits is sufficiently marked by his broken sword, and also by the female cap hanging out of his pocket, whence it is on the point of being drawn by a playful lap-dog. It is worthy of note, that Hogarth has humorously put into the steward's hands a number of unpaid bills, and placed upon the file only *one receipt*! The servant in the back-ground seems utterly inattentive to his lord and lady, and to take no notice whatever of the chair on his right, which is in danger of taking fire from the blaze of an expiring taper.





MARRIAGE A LA MODE. N° 3.

PLATE III.

“THE bad conduct of the hero of the piece must be shewn here; the painter for this purpose introduces him into the apartment of a quack, where he would not have been but for his debauchery. He makes him meet at the same time, at this quack's, one of those women, who, being ruined themselves long since, make afterwards the ruin of others their occupation. A quarrel is supposed to have arisen between this woman and our hero, and the subject thereof appears to be the bad condition, in point of health, of a young girl, from a commerce with whom he had received an injury. This poor girl makes here a contrast on account of her age, her fearfulness, her softness, with the character of the other woman, who appears a composition of rage, madness, and of all other crimes which usually accompany these abandoned women towards those of their own sex. The doctor and his apartments are objects thrown in by way of episode. Although heretofore only a barber, he is now, if you judge by the appearance he makes, not only a surgeon, but a naturalist, a chemist, a mechanic, a physician, and an apothecary; and, to

heighten the ridicule, you see he is a Frenchman. The painter, to finish this character according to his own idea, makes him the inventor of machines extremely complicated, for the most simple operations, as, one to reduce a dislocated limb, and another to draw the cork out of a bottle."

This circumstance of the barber-surgeon seems to be implied by the broken comb, pewter-basin, and the horn so placed as to resemble a barber's pole, all which are exhibited either above or within the glass-case; in which the skeleton appears whispering a man who had been exsiccated by some mode of embalming at present unknown. About the time of publishing this set of prints, a number of bodies thus preserved were discovered in a vault in Whitechapel Church. Our quack is likewise a virtuoso. An antique spur, a high-crowned hat, old shoes, &c. together with a model of the gallows, are among his rarities. On his table lies a skull, rendered carious by the disease he professes to cure.* The following verses from Dr. Garth's "Dispensary," so exactly characterize the motley collection of this nostrum-

* Nichols's "Hogarth," vol. ii. p. 179. The initials on the breast of the procuress have been variously interpreted. "B. (or E.) C." for the celebrated *Betsey Careless*; (who after a routine of dissipation, fell a victim to debauchery, and was buried from the poor-house of St. Paul's, Covent Garden): or "F. C." for *Fanny Cock*, daughter of an eminent auctioneer of that day, with whom the artist had some dispute.—(*Ibid.*) Mr. Ireland, however, thinks it probable that these gunpowder initials are merely the mark of a woman of the lowest rank and most infamous description.—*Ireland's "Hogarth Illustrated,"* vol. ii. p. 35, *note.*

vender, that one might conjecture that Hogarth had copied the description when designing the print:—

“ His shop the gazing vulgar’s eyes employs
With vulgar trinkets, and domestic toys.
Here mummies lay, most reverently stale;
And there the tortoise hung her coat of mail:
Not far from some huge shark’s devouring head,
The flying-fish the finny pinions spread,
Aloft in rows large poppy-heads were strung,
And near a scaly alligator hung:
In *this* place drugs, in musty heaps decay’d;
In *that*, dry’d bladders and drawn teeth were laid.”

DISPENSARY, *canto* ii.

PLATE IV.

THE old earl having paid the debt of nature, the young viscount is come into the entire possession of his estate and title; and his dissipated wife has attained the *acmé* of her wishes, in acquiring the rank and appellation of a countess. In consequence of this they mutually launch into every species of fashionable extravagance and folly.

This piece is amusing by the variety of characters therein represented. Let us begin with the principal; and this is Madam at her toilet: a French *valet-de-chambre* is putting the finishing stroke to her dress. The painter supposes her returned from one of those auctions of old goods, pictures, and an hundred other things, which are so common at London, and where numbers of people of condition are duped. It is there that, for emulation, and only not to give place to another in point of expense, a woman buys at a great price an ugly pagod, without taste, without worth, and which she has no sort of occasion for. It is there also that an opportunity is found of conversing, without scandal, with people who you cannot see any where else. The things which you see on the floor, are the valuable acquisitions our heroine has just made at one of those auctions. It is extremely fashionable at London to have at your house



Hogarth del.

MARRIAGE A LA MODE N° 4



one of those melodious animals which are brought from Italy at great expense ; there appears one here, whose figure sufficiently distinguishes him to those who have once seen one of those unhappy victims of the rage of Italians for music. The woman there is charmed, almost to fainting, with the ravishing voice of this singer ; but the rest of the company do not seem so sensible of it. The country gentleman, fatigued at a stag or fox chase, is fallen asleep. You see there, with his hair in papers, one of those personages who pass their whole life in endeavouring to please, but without succeeding ; and there, with a fan in his hand, you see one of those heretics in love, a disciple of Anacreon. You see likewise, on the couch, the lawyer, who is introduced in the first picture, talking to the lady. He appears to have taken advantage of the indifference of the husband, and that his affairs are pretty far advanced since the first scene. He is proposing the masquerade to his mistress, who does not fail to accept of it.

The insidious Counsellor Silver-Tongue is pointing to certain figures on the screen (a friar and a nun in close conversation), that sufficiently indicate *his* intentions towards her. A number of complimentary message cards lie strewed upon the floor, to the following purport :—

" Lady Squander's company is desired at Lady Townley's
Drum, next Monday."

" Lady Squander's company is desired at Lady Heathen's
Drum Major, next Sunday."

" Lady Squander's company is desired at Miss Hairbrain's
Rout."

" Count Basset desire to *no* how Lady Squanders sleep last nite."

The furniture of the apartment is characteristic of its dissipated tenants. Among the pictures we recognise the portrait of the young barrister—Jupiter and Io—Ganymede and the Eagle—Lot and his Daughters. Before we conclude the description of this plate, it is worth while to notice the *precious trumpery*, which, from the catalogue on the floor, appears to have been purchased by her ladyship from the collection of *Sir Thomas Babyhouse*. Among these is a porcelain figure of *Actæon*, to whose horns the little black page is archly pointing (with a sarcastic leer upon his lady), as emblematical of the ridiculous appearance of his master.





MARRIAGE A LA MODE. N° 3.

PLATE V.

THE fatal consequences of going to the masquerade are here shown to perfection. The ticket was accepted to favour an assignation; the assignation took place, and the catastrophe is dire. The barrister and countess are supposed to have withdrawn to some bagnio, in order to gratify their illicit amours. "A husband, whose wife goes to the masquerade without him, is not without his inquietudes; it is natural that ours here has secretly followed his wife thither, and from thence to the bagnio, where he finds her in bed with the lawyer. They fight;—the husband is mortally wounded: his wife, upon her knees, is making useless protestations of her remorse. The watchmen enter; and the lawyer, in his shirt, is getting out of the window." The *sleek rotundity* of the constable, is well contrasted by the lank-visaged guardian of the night; terror and conscious guilt are strongly marked on the countenance of the retreating adulterer. The pallid face of the wounded peer evidently indicates the rapid approach of death.

PLATE VI.

“WE are now at the house of the alderman. London bridge, which is seen through the window, shows the quarter where the people of business live. The furniture of this house does not contribute to its ornament; every thing shows niggardliness; and the dinner, which is on the table, the highest frugality. You see the tobacco pipes set by in the corner: this too is a mark of great economy. Some pictures you see, upon very low subjects, to give you to understand by this choice, that persons who, like the alderman, pass their whole life in thinking of nothing but enriching themselves, generally want taste and elegance; besides, every thing here is contrasted with what you saw at the earl's; the pride of one, and the sordidness of the other, are always equally ridiculous, by the odd subjects of the pictures which are there seen: but generally in the choice of pictures, neither the analogy, taste, or agreement, one with another, are consulted. The broker only is advised with, who, on his part, consults only his own interest, of which he is much more capable of being a judge than he is of painting; like a seller of old books, who knows how to say, here is an Elzevir Horace, or one of the Louvre edition;—and who knows all this, without being acquainted with poetry, or capable of



Engraving del.

MARRIAGE A LA MODIE
N° 6



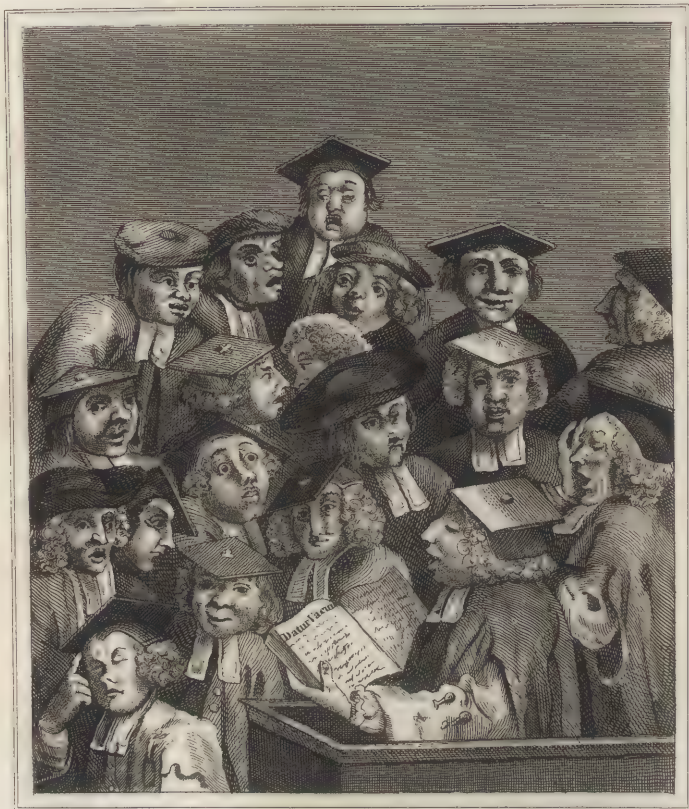
distinguishing an epigram from an epic poem. There is only one difference between a bookseller and a broker; the first has certain marks by which he knows the edition, and the other is obliged to have recourse to inspiration, which is the only way whereby he is able to judge infallibly, as he does, whether a picture is an original one or no. But to return to our subject. The daughter of the alderman, now a widow, is returned to her father. Her lover has been taken and hanged for the murder of her husband: this she has learned from the dying speech, which is at her foot upon the floor. A conscience disturbed and tormented with remorse is very soon drove to despair. This woman, who by the consequence of her infidelity has destroyed her husband, her lover, her reputation, and her quiet, has nothing to lose but her life; this she does by taking laudanum.—She dies. An old servant in tears makes her kiss her child, the melancholy production of an unfortunate marriage. The alderman, more sensible of the least acquisition than of the most tragical events, takes, without emotion, a ring from the finger of his expiring daughter. The apothecary is severely reprimanding the ridiculous footman of the house who had procured the poison, the effects of which finish the catastrophe.”—Thus ends the strange eventful history.

Lord Orford has the following just observations on the series of prints which form the subject of MARRIAGE A-LA-MODE.—“An intrigue is carried on throughout the piece. He (Hogarth) is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. The alderman’s

foot-boy, in the last print, is an ignorant rustic ; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation, and from the mode of their passions, and *not* from their having the wit of fine gentlemen. Thus, there is wit in the figure of the alderman, who when his daughter is expiring in the agonies of poison, wears a face of solicitude—but it is to save her gold ring, which he is gently drawing from her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon.”*

* Works, vol. ii. p. 453.





Hogarth del.

PUBLIC LECTURE

THE LECTURE.

DATUR VACUUM.

WE are here presented with a motley assemblage of graduates and under-graduates of one of the universities profoundly attending to a philosophical lecture the subject of which is *vacuum*, (or space unoccupied by matter.) Dulness and stupidity seem to characterize the drowsy audience. The portrait of the person reading the lecture is said to be that of the late Mr. Fisher, of Jesus College, Oxford, of which university he was registrar. He sat to the artist for this purpose.

THE COCKPIT ROYAL.

THERE are few scenes in life calculated to display the follies of mankind, which Hogarth did not seize an opportunity to expose. The print before us exhibits a subject every way worthy of his satirical pencil. Here is assembled a group of gamblers of every rank in society; butchers, chimney-sweepers noblemen, post-boys, shoe-blacks, pick-pockets, thieves,—in a word, of blackguards of every possible denomination.

The *rational* sport of cock-fighting is of very ancient origin; it is well known to have been practised by the Greeks in the time of Themistocles: from them it passed over to the Romans, who introduced this *precious* pastime into our country. It was encouraged in the reigns of Henry VIII. and James I.; but especially by the thoughtless and licentious Charles II., under whose patronage was erected the "*Cockpit Royal*," which still continues to disgrace St. James' Park.

The scene of this print has been conjectured to be laid at Newmarket. The first object that strikes our attention in this motley assembly is the blind peer, (Lord Albemarle Bertie,) whom we shall have occasion to notice in a subsequent page. Full of cash, he is beset by a number of sharpers; and so



Reynolds del.

COCKFIGHT ROYAL



intently is he engaged in betting with them, as to afford an opportunity to one of the gang of purloining a bank note. Two ragged associates fruitlessly attempt to inform his *lordship* of the depredation. Near him, on the right of the plate, a man is registering the bets; next him is another with a bag, containing a favourite cock for a by-battle; and by his side is a third, pointing to a piece of money, and vociferously betting. On the left of the plate a curious group appears: among them we see a nobleman in imminent danger of suffocation from the individuals falling upon him: a luckless wight, unable to support this solid pressure, has tumbled backwards with his head against the pit, into which his wig is falling. Above, without the pit, is a Frenchman, exclaiming with disgust against this savage sport; and inadvertently dropping some snuff into the eyes of a man below him, who is sneezing and swearing most furiously. This figure is sketched with admirable spirit; we can almost hear him sneeze. Behind the blind peer, a fellow is smoking his pipe with the utmost unconcern.

In the middle of the pit is the shadow of a man suspended from the ceiling in a basket, and which Hogarth has introduced *here* for want of room. By one of the cock-pit laws, this punishment awaits every one who bets more money than he is able to pay. On this side of the pit are several persons, chiefly postillions, all eagerly intent on betting. One of this group, on the left, (apparently a barber,) is furiously menacing with his stick a loser unable to pay; and another is ruefully contemplating his empty purse.

The decorations of this apartment are, the King's Arms, and a portrait of the notorious *Nan Rawlins*, who lived by gambling, and was a constant attendant at horse-races, cock-matches, and the like dignified amusements.

In the margin, at the foot of the plate, is a small oval, comprising a fighting cock, on which was inscribed *Royal Sport*, and beneath was written *Pit Ticket*.





Eogarth del.

MORNING

THE FOUR TIMES OF THE DAY.

PLATE I.

MORNING.

THE scene of this plate is laid in Covent Garden; the *time* is morning, about seven o'clock, and the *season*, *winter*, as is evident from the snow on the ground as well as on the roofs of the houses. Severe as the weather is, it does not deter the antiquated virgin here delineated from going to assist in the early service of the church. She is dressed with all the quaintness and formality peculiar to the sisterhood, and is followed by a slipshod foot-boy carrying her prayer-book. Extreme cold is admirably delineated on the countenance of the shivering lad, who presents a fine contrast to his stiff mistress. Regardless of the beggar, who is supplicating her benevolence, the sibyl pursues her walk, and seems to view with stern disdain the two girls who are amorously beset by a couple of rakes just issued from *Tom King's* coffee-house; the entrance of which presents a noble scene of confusion to the lovers of such sport.

On the left of the plate, we see two urchins

“Creeping like snails unwillingly to school.”*

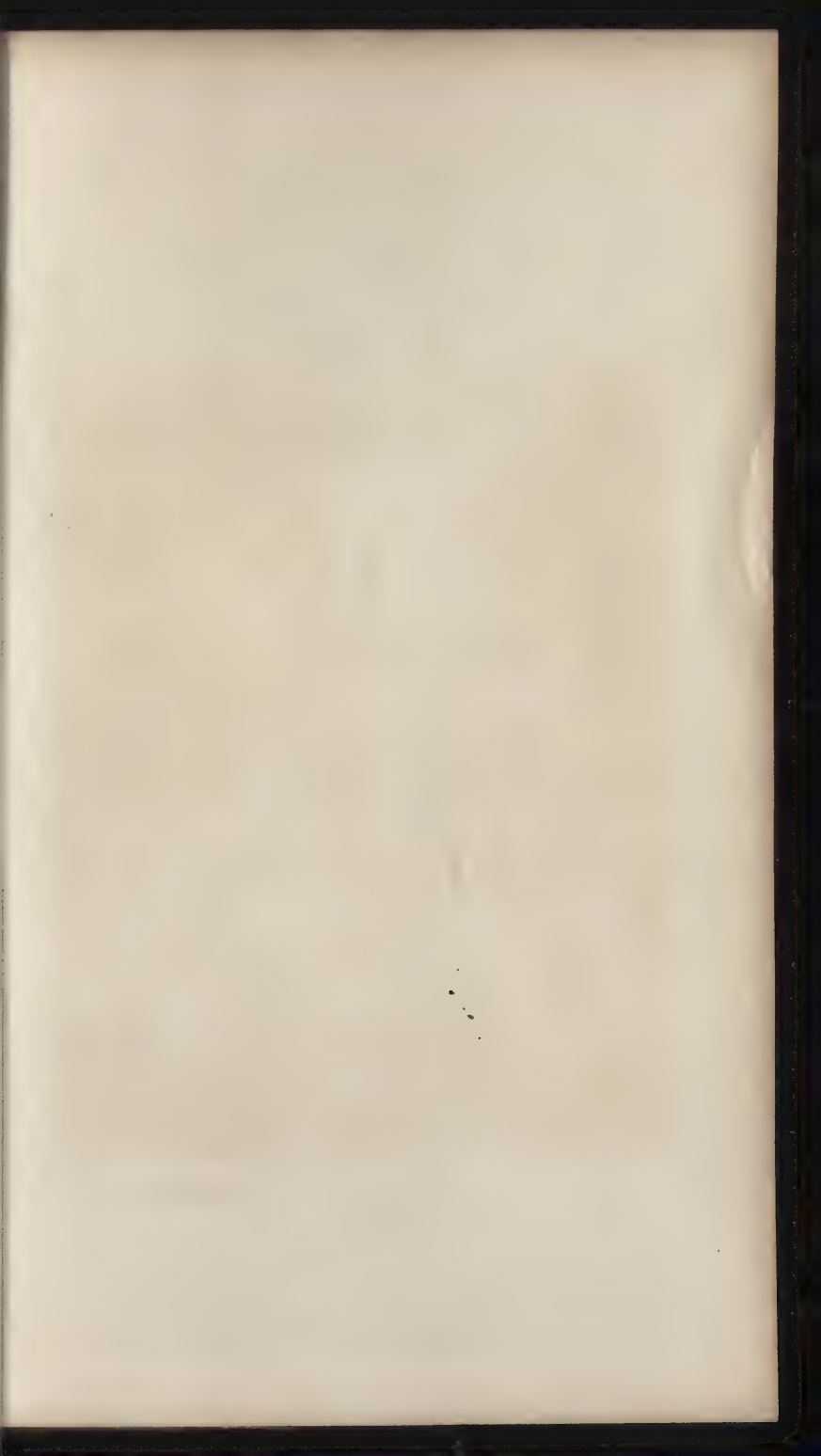
Near them, a dealer in rice-milk is pointed out by two porringers and a spoon lying on the bottom of a basket; and, a little further back, the celebrated quack-doctor, Rock, is vending his nostrums to the credulous populace.

The hand of the clock pointing to the hour (seven o’clock), the foot-marks in the snow, the icicles depending from the houses, the turnips, and other vegetables usually exposed to sale at this season of the year, all mark the artist’s attention to real life.

* “And school-boys lag, with satchels in their hands.”

Swift’s *Morning in Town*.

Hogarth probably had one, if not both, of these passages in view when he drew these boys.





Joseph's Co.

NOON.

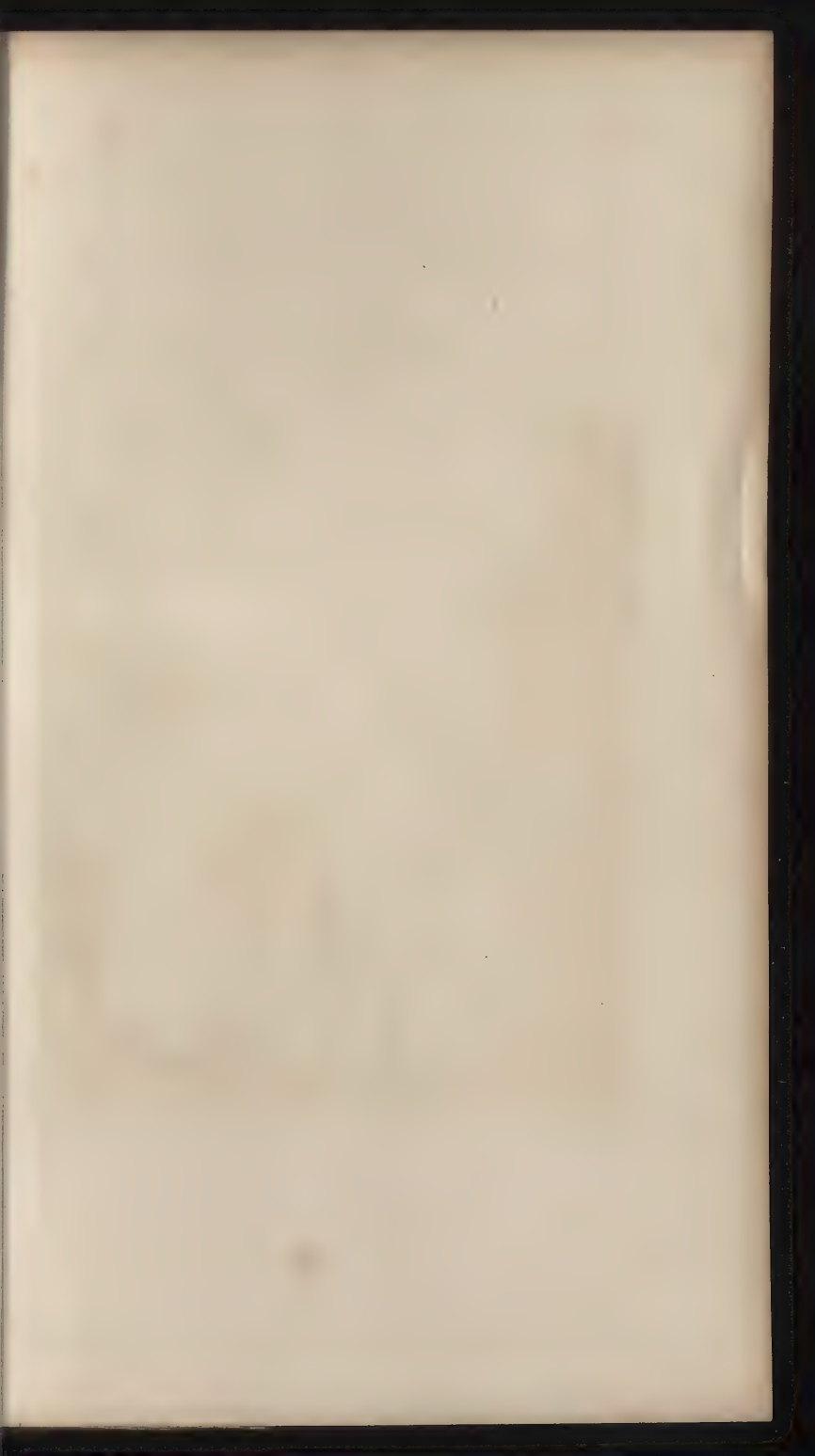
PLATE II.

NOON.

IN this print the scene is laid at the door of the French church, in Hog Lane, St. Giles's, whence the congregation are issuing. They are all characteristically dressed, and if we had no other guide by which to determine their nation, *this* alone would identify them. They present a strong contrast to the figures on the left of the plate, which form a whimsical group. A boy, having had the misfortune to break the dish and throw down the pudding, is loudly lamenting his dire mishap, while a hungry girl devours the smoking fragments. A servant-maid, passing with a pie from the bakehouse, is saluted by a black; and, while she receives *his* sable caresses, the juice or gravy of her pie is poured upon the luckless urchin beneath. Above, are the signs of two houses for good cheer—the one, a *cook's-shop*, is distinguished by the sign of the *Baptist's Head*;—the other, a vender's of *liquid fire* (*alias* spirits), is known by the sign of the *Good Woman*, beneath which are suspended sundry pewter measures. A humorous contrast to this last sign is presented by the termagant quarelling with her husband, and throwing the family dinner into the street.

The dead kitten, and choked up kennel are supposed

to convey an indirect hint of the negligence of the scavengers in that parish ; and some have conjectured that the kite hanging from the roof of the French Church, was designed to show that the French Protestants, after being expelled from their native country, had at length found a safe harbour from the malignant efforts of their enemies.





EVENING.

PLATE III.

EVENING.

HOGARTH has in this print given us the return of a worthy citizen, his wife and children, from a Sunday afternoon's ramble; the spot, whence the scene is drawn, is that of a house of entertainment, known by the sign of the *Sir Hugh Middleton*,* at the New River

* Some few particulars of this public-spirited man may not be unacceptable to our readers.

Hugh Middleton was a native of Denbigh in North Wales, and settled in London, where he was a citizen and goldsmith. When, in the reigns of Elizabeth and James I., the citizens of London obtained a power to bring a new supply of water to the city from streams in Middlesex or Hertfordshire, various projects were considered for the purpose; all of which were abandoned on account of the difficulty and expense. Undaunted by these objections, Middleton undertook the work; and (the city having previously made over all its rights and powers to him and his heirs,) he, in 1608, began the work, by uniting two springs, (one in the vicinity of Ware, and the other rising at Amwell,) in order to supply an artificial river, which was conducted to the metropolis. This arduous undertaking was completed in 1613, on Michaelmas-day, in which year the water was admitted into the reservoir at Islington. In the prosecution of this noble undertaking, Mr. Middleton exhausted his private fortune; and, having fruitlessly applied to the city of London for assistance, he made over a moiety of the concern to the king, in consideration of his taking an equal share of the expense. In 1622, this public-spirited man was created a baronet, and died in 1631.

The value of the shares in this New River gradually advanced,

Head, near Sadler's Wells. Though formerly in great repute, this place has of late years become little better than an ale-house. In the parlour we behold several *thorough-paced* smokers, stripped of their wigs, and with handkerchiefs thrown over their heads, in order to enjoy the luxury of smoking, and at the same time inhale the refreshing *summer breezes*.

The worthy citizens are so completely exhausted by fatigue, that their evening *recreation* is become *toil-some* and *laborious*. Without any profound skill in the science of physiognomy, it is not difficult to discover that the lady is absolute master of her husband's *person* and *property* as well as his *honour*: the *first* of these is sufficiently indicated by *his* carrying the child; the *second*, by the money they have just been spending in pursuit of the phantom—*pleasure*; and the *last*, our humorous artist has ingeniously contrived to display, by fixing a cow behind, so as to make the horns appear compactly above his head. By way of *contrast*, a fan is placed in her hand, on which the story of Venus and Adonis is delineated.

Simplicity and submissiveness are stamped on the

especially after the company obtained a further supply of water from the river Lea; and an original hundred pounds share was, in the autumn of 1809, sold by auction for the sum of *seventeen thousand five hundred pounds*! Such has been the increase of wealth and population in London. *Biographia Britannica*, Art. MIDDLETON. *Pennant's London*, p. 229. *Tour in Wales*, p. 29.

Will posterity credit that, beyond the precarious memorial of a publican's sign, no monument exists in honour of a man to whom the inhabitants of the metropolis and its vicinity owe so many and such permanent obligations?

husband's countenance. His eldest son, quaintly dressed with a cockade in his hat, is taking his evening's ride on papa's cane: the girl behind has all the embryon features of a shrew.

In the early impressions of this plate, the face and neck of the woman were coloured with red, in order to shew her extreme heat; as the man's hands were tinged with *blue*, to intimate that he was by trade a *dyer*.*

* Explanatory Description of Hogarth's Designs (accompanying *Hogarth Restored*,) 4to. 1801, p. 59.

PLATE IV.

NIGHT.

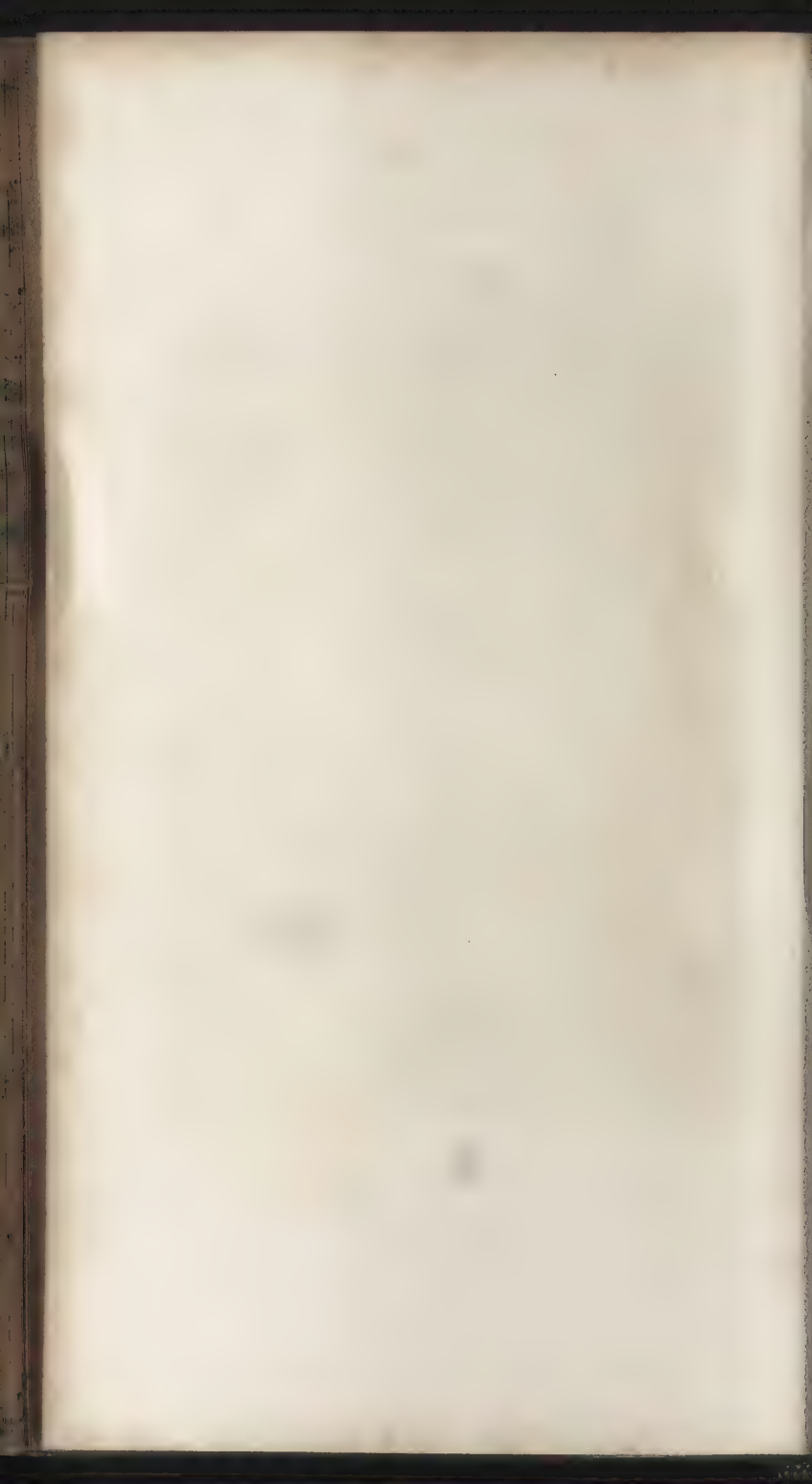
THIS plate contains much broad humour, notwithstanding Lord Orford's* opinion that it is inferior to the other three. The *time* is the 29th of May, as is evident from the oaken boughs upon the barber's pole, and the oak-leaves in some of the freemasons' hats; and on this account probably Hogarth has taken the scene from the narrow part of Charing Cross, within sight of the equestrian statue of Charles I. On each side are the Cardigan's Head and the Rummer Tavern, two celebrated bagnios of that day. The *Salisbury Flying Coach*, which has just started from the inn, is oversetting near a bonfire; and the terror of the affrighted passengers is augmented by the entrance of a burning serpent into the coach thrown by some unlucky boy. On the opposite side of the plate, a waiter is leading home a freemason, overpowered with liquor, and who, from the cuts on his face, seems to have been involved in a fray. This is supposed to have been designed for Sir Thomas de Veil, a magistrate cotemporary with our artist, who was celebrated for his vigilance in punishing the keepers and tenants of houses of *accommodation*. This probability is strengthened by the circumstance of a

* Works, vol. iii. p. 457.



Hogarth del.

NIGHT



servant showering her favours from a window of the Rummer Tavern upon his head. Beneath, is the shop of a barber-surgeon, illuminated with candles in commemoration of the day. The operator's sign is a hand drawing a tooth, the head being in exquisite pain: beneath was written, "*Shaving, bleeding, and teeth drawn with a touch.—Ecce signum! (behold the sign.)*" Through the window we behold the united operations of *shaving* and *phlebotomy* performed by a drunken apprentice.

Below the barber's bench a number of miserable wretches are *herding together*: though it is dark, we are enabled to discern these children of poverty by the light of the boy's link, which he is blowing in order to kindle a squib. In the back ground is a cart laden with furniture, which the family are clandestinely carrying off to elude their landlord. A house on fire at a distance reminds us that such accidents are not very uncommon on similar rejoicing nights.

Upon the whole, though many other circumstances daily occur in the streets of the metropolis that might serve to distinguish the four parts of the day, yet these which Hogarth has selected appear to be the most striking, and evince him not only to be a proficient in his art, but also to possess a consummate knowledge of the town.

THE DISTRESSED POET.

Motto.

"Studious he sate, with *all his books* around,
Sinking from thought to thought, a vast profound!
Plung'd for his sense, but found no bottom there,
Then writ, and flounder'd on in mere despair."

THESE verses from Pope's *Dunciad* were originally annexed to some copies of the *Distressed Poet*, but subsequently erased: though not strictly applicable (*one book* only lying on the table), it must however, be acknowledged, that they convey no inaccurate idea of the hapless son of Apollo, who is here introduced to our notice. The scene is laid in a *garret*, which serves at once for *his* study and the abode of his family; every circumstance is calculated to display extreme penury. His wife is busily occupied in mending our poet's breeches, from which her attention is diverted by the entrance of a clamorous milk-woman demanding payment of her score. The attitude of the vociferous creditor and the confusion of the wife are well marked.

On the table by our poet (who is supposed to have been designed for Theobald) lies Byshe's "*Art of Poetry*," a work long celebrated for its utility in



Reynolds del.

THE DISTRESS AND POVERTY



furnishing rhymes to those who stood in need of them ; and, from a view of the *gold mines of Peru* which is pasted upon the wall over his scanty library, it is probable that this son of the Muses is writing a poem upon *riches*, in which he is not doomed to participate. So closely are his reveries occupied with this animating theme, that the abrupt entrance of the milkwoman and the squalling of the infant seem to make no impression upon his mind. That he is destitute of a change of apparel, is evident from the necessity he is under of sitting without his breeches while these are repairing ; without a shirt, while this is drying ; without a coat, while this affords a tranquil repose for a cat and two kittens. To crown the whole, an *open* door discloses an *empty* safe.

Confusion seems to reign uncontrolled in this abode of misery. On the floor near the cats lies a Grub Street Journal, to which we may infer he was a contributor ; and near that, the sword he usually wore when he went abroad (for a sword was an indispensable accompaniment to every one that assumed the character of a gentleman at the time this print was published, 1736). In one corner stands a mop, in another lies a broom. A broken fencing foil is metamorphosed into a poker. The cracks in the wall and broken window still further indicate the misery of their tenement.

The long cloak hung in a corner against the wainscot is well calculated to hide the scanty wardrobe of the poet's wife ; and to crown the whole, a hungry cur is in the act of decamping with what was probably designed to furnish the scanty meal of the day.

THE ENRAGED MUSICIAN.

As a counterpart to the preceding, Hogarth announced for publication, and in 1741 produced, the present print, in which every thing that can convey to our eyes the idea of confusion of sounds is brought together with singular humour. "It deafens one to look at it."

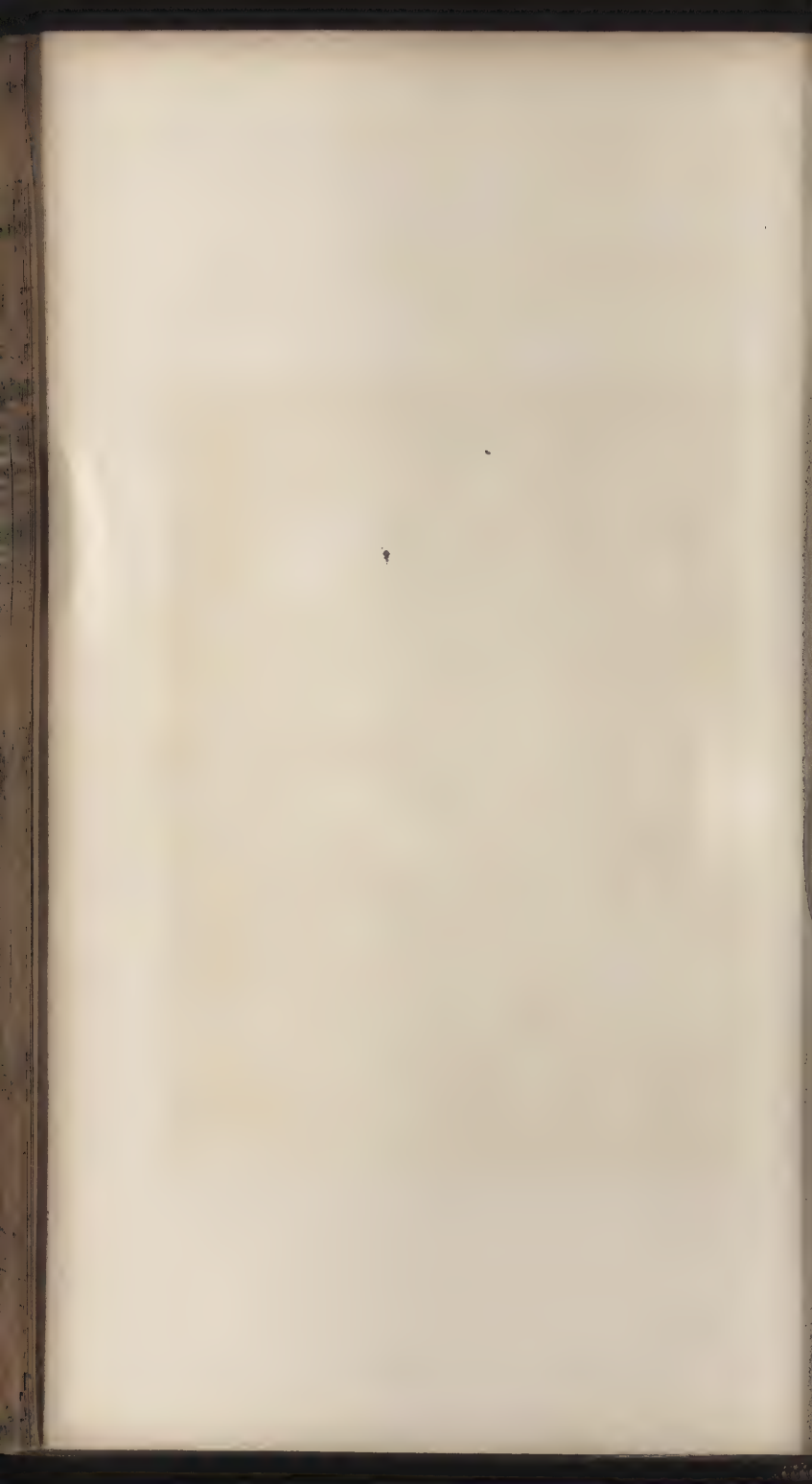
The scene is laid at the bottom of St. Martin's Lane, the steeple of whose church is evident in the back ground. The principal figure is the enraged Italian professor of music, whom Hogarth has here introduced, probably with the view of ridiculing the *then* growing partiality of the public taste for Italian compositions and performers, instead of countenancing the productions of our own native masters. In this respect, the satire is equally applicable at the present day, when the same vicious partiality for foreign productions exists, perhaps in a tenfold greater degree.

From an inscription on the corner of the opposite house, our professor's residence is supposed to be contiguous to a pewterer, whose incessant hammering, is no small nuisance to him; and in addition to this,



Hogarth del.

The ENRAGED MUSICIAN



Hogarth has *accumulated* together every possible *cry* which the metropolis could afford. On the right is a ballad singer vociferating "*The Lady's Fall*," while the squalling infant in her arms contributes to this vocal performance, which is further aided by the chattering parrot on the lamp-post above. In front a girl is springing her rattle, while a boy is dragging a tile over the rough pavement: near the latter, a little French drummer accompanies his hoarse performance with his voice. While the vender of milk melodiously screams out *below!* an itinerant performer on the hautboy (well known at that time) is breathing out seraphic notes on his instrument. In the back ground is a dustman in the noisy exercise of his vocation: next him a paviour makes his accustomed exclamation (*haugh!*) at each stroke of his massy hammer; while a sow-gelder winds his shrill clarion, the fisherman proclaims his commodity; and the grating noise of the butcher grinding his cleaver is *relieved* by the piercing cries of the dog, on whose foot the machine stands. To crown the whole, the flag from the steeple evidently marks out some joyous occasion, on account of which the ringers are playing a melodious peel upon St. Martin's bells, the melody of which is powerfully contrasted by the noisy clattering of the sweep, whom we perceive at the top of a chimney on the opposite house, and by the squalling cats on its roof, whose amours seem to be on the point of consummation.

With such a precious medley of sounds, in almost every possible key that can be conceived, well might the musician (whose matin studies were thus disturbed)

stop his ears, and present himself in the attitude of disappointed fury in which he now appears.

One object more remains to be noticed. It is the play-bill against the house, which acquaints us that the Beggar's Opera was to be performed that night for the *sixty-second time*; a degree of popularity to be paralleled only by the more extraordinary run of Mr. Sheridan's *Pizarro*, a few years since.* In the bill in question, the parts of Macheath, Peachum, and Polly, are assigned to Messrs. Walker and Hippisley, and Miss Fenton, whose singular attractions in the character of Polly soon after elevated her to the peerage.† Thus, by filling the plate, and judiciously disposing the various figures introduced, Hogarth has secured the harmony of the whole, and presented a group of the most laughable figures imaginable.

We conclude our observations on this admirable

* A curious circumstance took place during an early performance of *Pizarro*. So great was the pressure of persons to behold the splendid spectacle, that many were carried completely through the doors into the theatre, without paying for their entrance. Among those who were thus situated was a gentleman; who had fast clenched his money in his hand, with intent to have paid for his entrance. The next evening he returned to the box-keeper, to deposit the money he very justly conceived to be due. Astonished at such an instance of integrity, so truly becoming the character of an English gentleman, the box-keeper refused to take his money, and placing him in a stage-box, gave him a second opportunity of witnessing without molestation another performance of *Pizarro*.

† She afterwards became (by marriage) Duchess of Bolton.

production of Hogarth's comic pencil, with some strictures selected from the late Dr. Beattie's "*Essay on Laughter and ludicrous Composition*." After considering the modes of combination, by which incongruous qualities may be presented to the eye or fancy, so as to provoke laughter, he has the following observations :

"This extraordinary group forms a very comical mixture of incongruity and relation;—of incongruity, owing to the dissimilar employments and appearances of the several persons, and to the variety and dissonance of their respective noises ; and of relation, owing to their being all united in the same place, and for the same purpose, of tormenting the poor fiddler. From the various sounds co-operating to this one end, the piece becomes more laughable than if their meeting were conceived to be without any particular destination ; for the greater the number of relations, as well as of contrarieties, that take place in any ludicrous assemblage, the more ludicrous it will generally appear. Yet though this group comprehends not any mixture of meanness and dignity, it would, I think, be allowed to be laughable to a certain degree, merely from the juxta-position of the objects, even though it were supposed to be accidental."*

* Beattie's "*Essays on Poetry and Music, &c.*" 3rd edit. 8vo. p. 327.

ROAST BEEF AT THE GATE OF CALAIS.

Motto.

"O the Roast Beef of old England," &c.

THE adventures that befel our artist on his trip to France having been already stated,* it will be sufficient to refer the reader thither, as they led to the painting of the humorous scene before us.

The old government of France, though extremely attentive to its military establishment, is well known to have paid but little (comparative) regard to the comforts and support of its soldiery, whose lean appearance frequently bespoke the *meagre* diet with which they supplied the demands of nature. Of this circumstance Hogarth has made ample use, in order to exhibit a whimsical caricature of the French military.

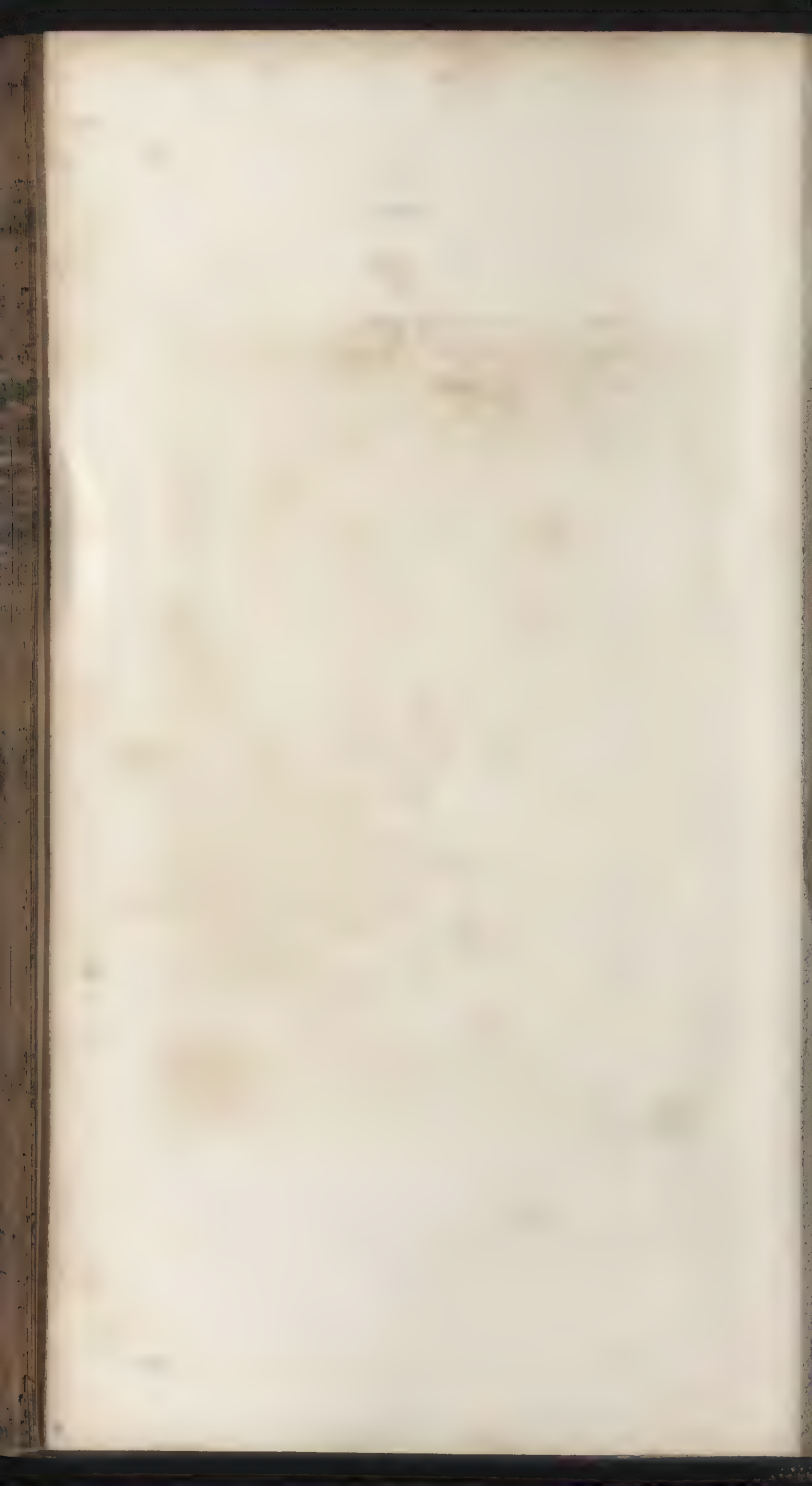
The *time* in this scene is taken from the landing of a noble SIRLOIN of beef at the gate of Calais; and

* Vide supra, page 12, note.



Hogarth del.

GATE OF CALAIS



which we may suppose to be destined for the English inn in that city. The meagre cook, bending beneath his heavy load, presents a striking contrast to the sleek rotundity of the fat friar, for whose portrait the late Mr. Pine (who accompanied Hogarth on his trip to France), *unintentionally* sat to our artist, and thence acquired the appellation of Friar Pine. The amazement of the French soldiers, on beholding such *massy* fare, is strongly marked. One of them, nearest the cook, is so rivetted with the sight, that, with gaping mouth and uplifted hand, he is spilling his *soup maigre*, and seems in the act of dropping his firelock. The sentinel, opposite, is in an attitude of equal surprise, and is so delineated as not unaptly to represent a criminal hanging in chains. His shirt is torn at the elbow, and his breeches are fastened together with a skewer! Behind this lank figure, Hogarth has introduced himself, in the act of making a sketch, at the very moment of his *arrest*, which is marked by the hand upon his shoulder, and the head of a serjeant's halbert which makes its appearance; though the soldier is concealed from our sight. Three old barefooted venders of herbs are introduced in the left-hand corner, admiring a skate, to which their own flat faces bear a striking resemblance.

On the right of this plate, two men are carrying a kettle,—(most probably full of *soup maigre*,) one of whom expresses his astonishment at the solidity of English food: and behind this fellow is an Irishman, a prisoner of war, whom Hogarth seems thus particularly to have marked out by his diminutive stature and vulgarity of countenance. He has, however,

paid no mean compliment to the bravery of the natives of Erin, by representing the Irishman's hat as pierced with a bullet shot, which we may suppose to have struck him in the heat of action. In the foreground, a Scotchman (also a prisoner of war) is introduced : this poor fellow, whose forehead is deeply scarred, is sitting on the ground, lamenting his hapless situation ; and beside him lies his scanty pittance, consisting of bread and onions.

In the background, through the gateway, we have a distant view of the carrying of the host to the house of some sick person ; the populace are devoutly on their knees in the street, and in the act of adoring the consecrated wafer.

Over the gate are delineated the arms of France ; and at the top of it is a cross. Shortly after the original picture was finished, it fell down by accident, and a nail ran through this cross ; our artist fruitlessly attempted to mend the painting with the same colour, in order to conceal the blemish. He therefore introduced a *starved crow*, looking down on the sirloin of beef, and thus effectually covered the defect.*

* Nichols's Hogarth, vol. ii. p. 170.





Hogarth del.

MIDNIGHT MODERN CONVERSATION

MIDNIGHT MODERN CON- VERSATION.

Motto.

"Think not to find one meant resemblance here;
We lash the *vices*, but the persons spare.
Prints should be priz'd, as authors should be read,
Who sharply smile prevailing folly dead;
So Rabelais taught, and so Cervantes thought,
So nature dictated what art has taught."

THESE verses were engraved at the foot of the present plate, shortly after its publication in 1734, as Hogarth was apprehensive lest it should give offence by its personality: but, notwithstanding this inscription, it *is certain* that most of these figures are portraits of characters well known at that time.

The immediate design of this satirical print seems to be, to lash the detestable practice of immoderate drinking, which is perhaps little (if at all) diminished in the present day. From the title of the plate, we may assume for certain, that the company had assembled for the purpose of social conversation, and of enjoying

"The feast of reason and the flow of soul."

But how little this rational object has been attained, the scene before us will abundantly shew.

The company are *eleven* in number, and the empty flasks which we see on the mantle-piece, table, and floor, amount to *twenty-three*; in addition to which a capacious bowl, but newly replenished, makes its appearance. We proceed to specify a few of those figures whose countenances can be identified, and shall dismiss the remainder with such a brief notice as a conduct so unbecoming the character of rational and accountable beings justly demands.

In the fore-ground, one is lying on the floor completely overpowered by the fumes of wine: his head is strongly marked with scars, *perhaps* honourably received in fighting his country's battles: behind him an apothecary (whose trembling legs are scarcely able to support his body), is pouring liquor on his wounded pate. On the right, another of this jovial company has fallen back in his chair, fast asleep, and is recreating *their* ears with *his* delightful *nasal harmony*.

Next to this figure a thorough-paced smoker presents himself; in order to enjoy more exquisitely the fumes of tobacco, he has hung up his hat and wig, and decorated his head with a night-cap: he is delineated in a state of *perfect repose*. At the back of his chair sits a man with a black periwig, who has thus politely turned his face *from* the company, in order that "he may have the pleasure of smoking a *sociable pipe*!"

Two persons now present themselves: one of them is evidently a lawyer, to whom his companion appears

to be relating a piteous tale of unsuccessful litigation, with which the barrister appears to be but little affected. This last is said to be a portrait of one Kettleby, a vociferous speaker at the bar: and who made himself conspicuous by wearing a huge full-bottomed wig, though (being only an outer barrister) he was not entitled to this *sapient* distinction. He was further notorious for a villanous squint, and

“Grinn’d horribly a ghastly smile,”

both of which Hogarth has transfused into the present scene. A niche was appropriated to Kettleby in the “*Causidicade*,” a satire which was at one time exceedingly popular. A few verses from this poem will set this man’s character in its true light.

“Up Kettleby starts, with a *horrible stare*.

Behold! my good lord, your old friend at the bar,

Or rather, old foe; for foes we have been,

As treason fell out, and poor traitors fell in.

Strong opposites e’er, and not once of a side,

Attorneys will always great counsel divide;

You FOR prosecutions, *I* always AGAINST,

How oft with a joke ’gainst your law have I fenc’d?

How oft in your pleadings I’ve pick’d out a hole

Through which from your pounces my culprit I’ve stole.

I’ve puzzled against you now, eight years or nine,

You, my lord, for your king,—I a —— for mine.”

The clerical figure next the lawyer is a portrait of the notorious *Orator Henley*, whom Pope has immortalized in his *Dunciad*, as the “*Zany of the age* :” in order to mark more strongly his love of wine,

Hogarth has introduced a cork-screw hanging on his finger. He is in the attitude of stirring up the contents of the capacious bowl, and appears to listen with great complacency to the toast of the noisy votary of Bacchus, standing above him; and who, having pulled off his wig, is in the act of crowning the divine with it.

Close to the parson, sits one whose dress indicates him to be a *fine gentleman* of that day; and who appears, most literally, to be *sick* of his company. The application of his hand to his head manifestly shews that he is now paying the deserved penalty of intoxication, by a severe head-ache. The person next the antiquated beau is evidently a politician, from the newspapers projecting out of his pocket: *his* intellects are so stupified, that he mistakes his *ruffle* for his pipe, and is in the act of setting fire to it.

Every part of this print is in character. Over the fire place is something *like* a picture, and which *might* have been a landscape: the hands of the clock are at variance, but the hour is ascertained to be *four* in the morning; and the floor is strewn with empty flasks and broken glass.

“ The different degrees of drunkenness” (Mr. Ireland remarks) are well discriminated, and its effects admirably described. The poor *simpleton*, who is weeping out his woes to *honest* lawyer Kettleby, it makes *markish*; the *beau* it makes *sick*; and the *politician* it *stupifies*. One is excited to *roaring*, and another is lulled to *sleep*. It half closes the eyes of *justice*; renders the footing of *physic* unsure; and lays *prostrate* the glory of his country and the *pride of war*.”*

* Ireland's Hogarth Illustrated, vol. i. 102.

A good copy of this print was published on a reduced scale ; beneath which the following verses were engraven, and with them we shall conclude our description of Hogarth's admirable satire on that most irrational of all amusements, *drunkenness*.

" *The Bacchanalians ; or a Modern Midnight Conversation.*" A poem addressed to the ingenious Mr. Hogarth.

" Sacred to thee, permit this lay
Thy labour, Hogarth, to display !
Patron and theme in one to be !
'Tis great, but not too great for thee ;
For thee, the Poet's constant friend,
Whose vein of humour knows no end.
This verse, which, honest to thy fame,
Has added to thy praise thy name !
Who can be dull when to his eyes
Such various scenes of humour rise ?
Now we behold in what unite
The Priest, the Beau, the Cût, the Bite ;
Where Law and Physic join the sword,
And Justice deigns to crown the board :
How *Midnight Modern Conversations*
Mingle all faculties and stations !

Full to the sight, and next the bowl,
Sits the Physician of the soul ;
No loftier themes his thought pursues
Than Punch, good Company, and Dues ;
Easy and careless what may fall,
He hears, consents, and fills to all ;
Proving it plainly by his face
That cassocks are no signs of grace.

Near him a son of Belial see ;
That Heaven and Satan should agree !

Warm'd and wound up to proper height,
He vows to still maintain the fight;
The brave surviving Priest assails,
And fairly dāms the first that fails;
Fills up a bumper to the Best
In Christendom, for that's his taste:
The Parson simpers at the jest,
And puts it forward to the rest.

What hand but thine so well could draw
A formal Barrister at Law?
Fitzherbert, Littleton, and Coke,
Are all united in his look.
His spacious wig conceals his ears,
Yet the dull plodding beast appears.
His muscles seem exact to fit
Much noise, much pride, and not much wit,
Who then is he with solemn phiz,
Upon his elbows poiz'd with ease?
Freely to speak, the Muse is loth—
Justice or knave—he may be both—
Justice or knave—'tis much the same:
To boast of crimes, or tell the shame,
Of raking talk or reformation,
'Tis all good *Modern Conversation*.

What mighty Machiavel art thou,
With patriot cares upon thy brow?
Alas! that punch should have the fate
To drown the pilot of the state!
That while both sides thy pocket holds,
Nor D'Anvers grieves, nor Osborne scolds,
Thou sink'st the business of the Nation
In *Midnight Modern Conversation*.

The Tradesman tells, with wat'ry eyes,
How credit sinks, how taxes rise;
At Parliaments and Great Men pets,
Counts all his losses and his debts.

The puny Fop, mankind's disgrace,

The ladies' jest and looking-glass ;
This he-she thing the mode pursues,
And drinks in order—till he spews.

See where the Relict of the Wars,
Deep mark'd with honorary scars,
A mightier foe has caused to yield
Than ever Marlborough met in field !
See prostrate on the earth he lies :
And learn, ye soldiers, to be wise.

Flush'd with the fumes of gen'rous wine,
The Doctor's face begins to shine ;
With eyes half closed, in stamm'ring strain,
He speaks the praise of rich champaign.
'Tis dull in verse, what from thy hand
Might even a Cato's smile command.
Th' expiring snuffs, the bottles broke,
And the full bowl at four o'clock.

MR. GARRICK IN THE CHARACTER OF RICHARD III.

Motto.

"Give me another horse!—bind up my wounds!
Have mercy, Jesu!—soft! I did but dream;
O coward conscience, how dost thou afflict me!
The lights burn blue!—Is it not dead midnight?
Cold fearful drops hang on my trembling flesh."

RICHARD III. *Act v. Scene iii.*

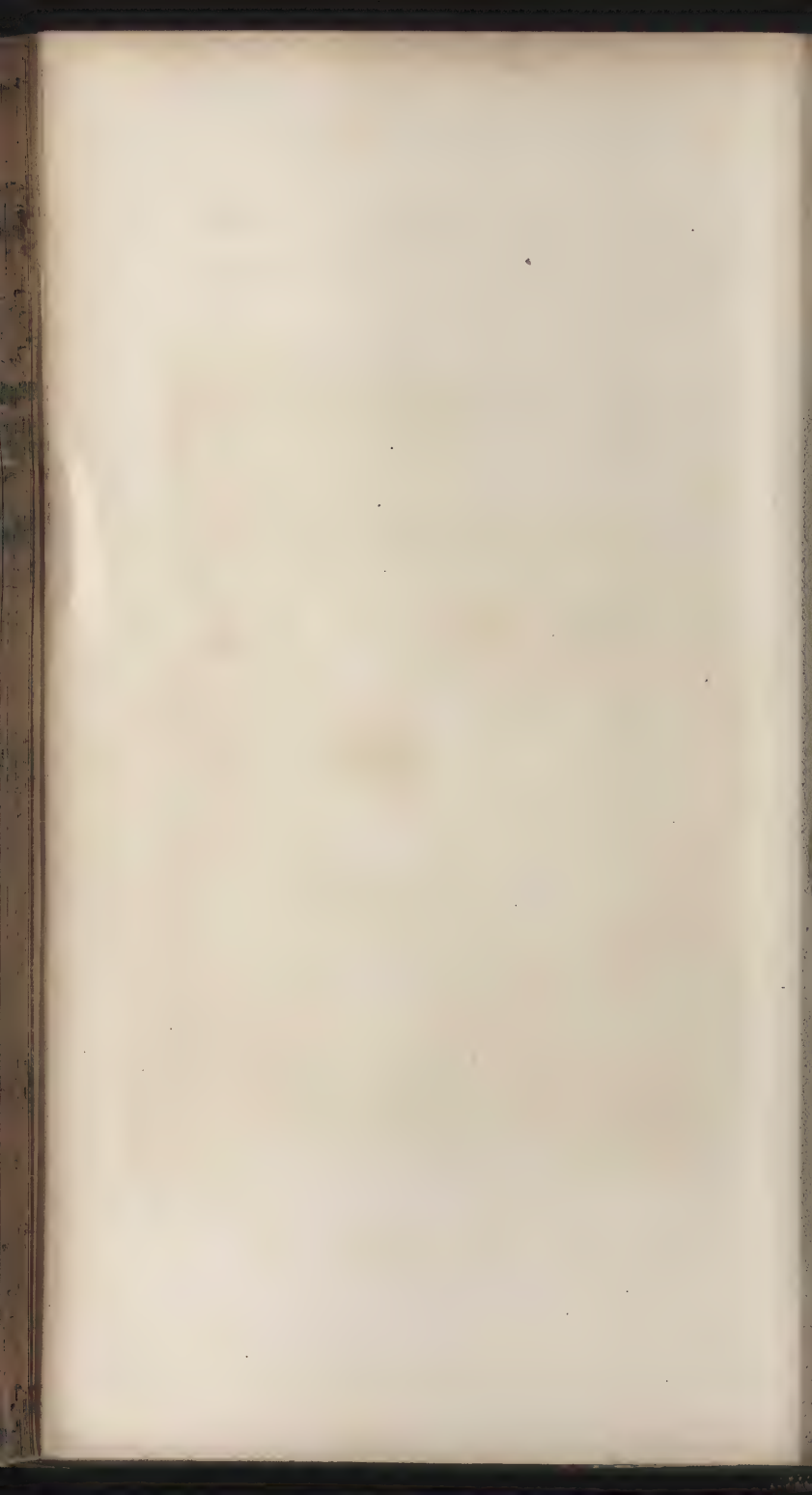
WE have transcribed these lines from Shakspeare, as they describe most fully the state of Richard's mind at the moment of its delineation. Our readers will doubtless recollect that it is the tent scene, in which Richard awakes after the denunciations uttered by the ghosts of the princes, through whom his senseless ambition prompted him to cut his way to the throne of England. In this character it was that the celebrated David Garrick made his first appearance (Oct. 9, 1741) at the theatre in Goodman's Fields, and laid the foundation of his own future fame, and also of a more *natural* style of performing than had before been introduced upon the English theatre.

In executing the portrait of Garrick, Hogarth has failed, but has admirably succeeded in delineating all that horror and remorse of conscience which we may conceive to agonize the breast of a sanguinary usurper like Richard. The ring of the tyrant is represented "as having started beyond the joint of his finger, with the violent agitation of his frame." This incident, a man of genius only could have conceived, though many look at the picture without attending



Figini del.

MR. CARLTON IN RICHARD III.



to the sublimity of it.* The lamp sheds a dim light through the tent; the crucifix and crown at his head, and the sword grasped with his right hand, together with the helmet and other pieces of armour lying on the ground, are all appropriately introduced. The helmet is crested with a *boar passant*, which was the armorial bearing of his family, and to which Shakspeare alludes in the following lines:—

“ The wretched, bloody, and usurping *boar*,
That spoiled your summer fields and fruitful vines, &c.”
(*Act iii. Scene ii.*)

Near the helmet lies a scroll, on which is written,

“ Jockey of Norfolk, be not too bold,
For Dickon thy master is bought and sold.”

The introduction of this, is judiciously contrived, although not *strictly correct* in point of time:—the story we omit, it being too well known to require any explanation here. The tents in the background are those of Henry Earl of Richmond, (afterwards Henry VII.) and the sentinels are seated “ Like sacrifices by their fires of watch,” (Henry V.)

All the figures in this plate are well conceived and well expressed: by the artist’s permission it was copied and engraven for a watch-paper. The original painting (from which this print was taken) was sold to the late Mr. Duncombe, of Duncombe Park, (Yorkshire,) for TWO HUNDRED POUNDS, and it still remains in the possession of his family.

To the few surviving individuals who *have* beheld Garrick’s astonishing performances, it would be needless to attempt a description of his powers and merits as

* Nichols’s Hogarth, vol. ii. p. 185.

an actor; and to those who *have not* had that opportunity, it is impossible to convey any adequate idea. Public applause has ranked him among the very first ornaments of the British stage; and his value as a dramatic writer and poet,—though not of the first rate,—is yet far from being contemptible. The lovers of dramatic biography may find much curious and amusing information concerning our “*English Roscius*,” in the memoirs of his life published by Mr. Davies, and also by the late Arthur Murphy, Esq.

We conclude this article with the following tribute, by Dr. Johnson, to the memory of Garrick, who had been a pupil of his during the short time the doctor kept an academy. Speaking (in his *Life of Edmund Smith*) of the late Gilbert Walmsley, Esq., who had essentially befriended the doctor as well as Garrick, he says,—

“At this man’s (Mr. Walmsley’s) table I enjoyed many cheerful and instructive hours, with companions such as are not often to be found: with one who has heightened and who has gladdened life; with Dr. James, whose skill in physic will be long remembered; and with David Garrick, whom I hoped to have gratified with this character of our common friend. But what are the hopes of man? *I am disappointed by that stroke of death, which has eclipsed the gaiety of nations, and impoverished the public stock of harmless pleasures.*”*

* Johnson’s Works, vol. x. p. 26.

END OF VOL I.

Johnston, Printer, Lovell’s Court, St. Paul’s.

THE
Complete Works
OF
W^m Hogarth.



Hogarth. del.

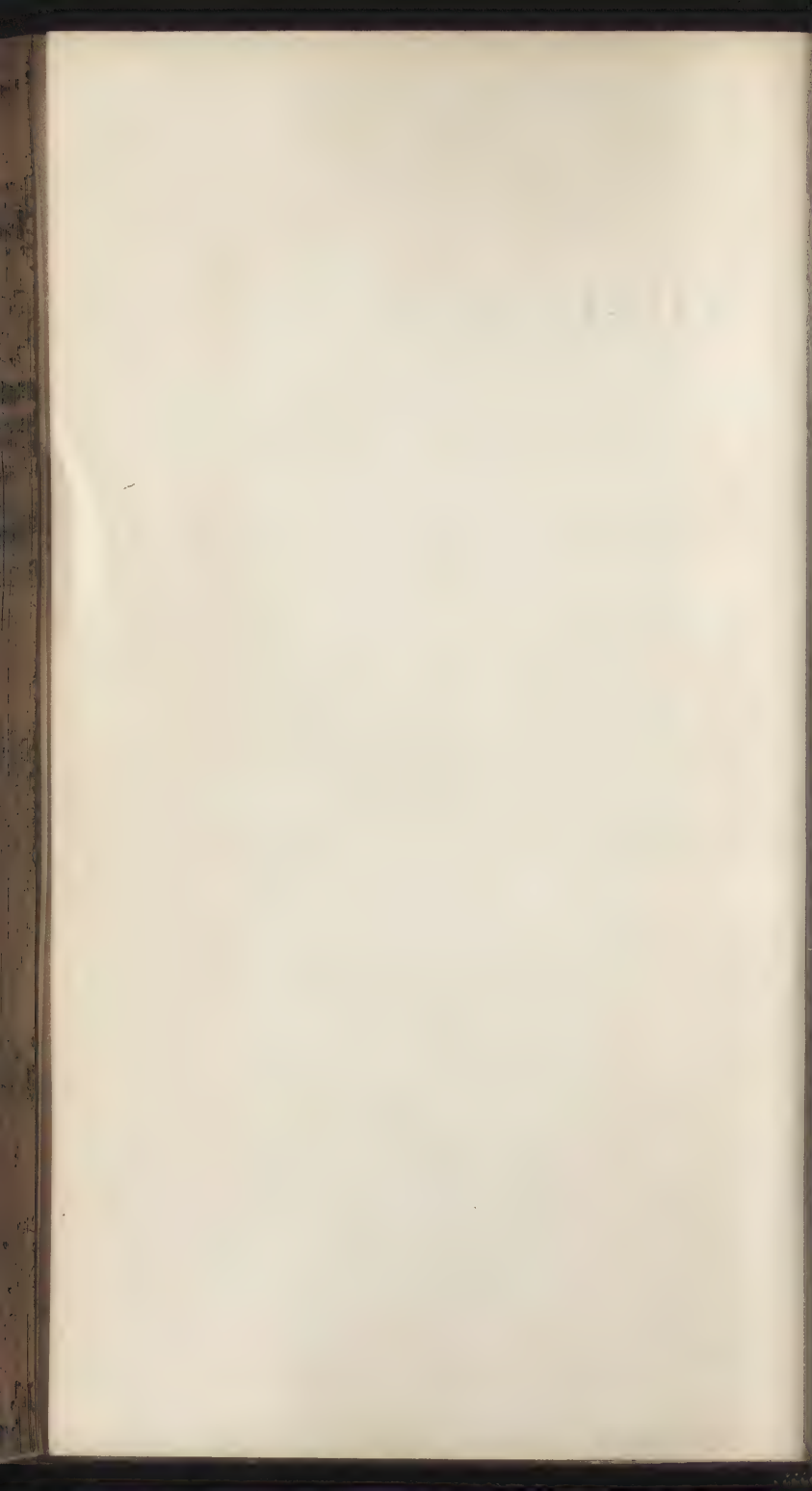
NATURE
VOL. II.

THE
WORKS
OF
WILLIAM HOGARTH,
INCLUDING THE
ANALYSIS OF BEAUTY,
IN
NINETY COPPER-PLATE ENGRAVINGS,
WITH
DESCRIPTIONS, CRITICAL, MORAL, AND HISTORICAL;
Founded on the most Approved Authorities.

TO WHICH IS PREFIXED,
SOME ACCOUNT OF HIS LIFE.
IN THREE VOLUMES.
VOL. II.

London :
BLACK AND ARMSTRONG,
WELLINGTON STREET NORTH, STRAND.

1837.



CONTENTS

OF

THE SECOND VOLUME.

THE FOUR STAGES OF CRUELTY.

	PAGE
The First Stage of Cruelty	2
Second Stage of Cruelty	4
Cruelty in Perfection	7
The Reward of Cruelty	9

The March to Finchley	12
Credulity, Superstition, and Fanaticism	24
Before and After (2 Plates)	34
Strolling Players dressing in a Barn	36
Moses brought before Pharaoh's Daughter	40

FOUR PRINTS OF AN ELECTION.

Plate I. An Election Entertainment	42
II. Canvassing for Votes	47
III. The Polling	50
IV. Chairing the Member	53
Beer Street	58
Gin Lane	62

THE INVASION; OR, ENGLAND AND FRANCE.

Plate I. England	66
II. France	69
The Country Inn-yard; or, the Stage Coach	72

PAUL BEFORE FELIX.

Plate I.	74
II.	76
III.	77

	PAGE
The Sleeping Congregation	80
The Laughing Audience	82
Columbus breaking the Egg	84
Sarah Malcolm	87
Simon Lord Lovat	91
Time smoking a Picture	94
The Beggar's Opera	95
The Conquest of Mexico	97
The Bench	99
The Battle of the Pictures	102
The Fire-eater	104
The Undertakers' Arms	107
The Chorus ; or, Rehearsal of the Oratorio of Judith	112
Sigismunda	114
William Hogarth	115
Boys peeping at Nature (<i>See the Vignette in the engraved Title of the Volume</i>)	116

THE TIMES.

Plate I.	117
II.	120
The Bruiser, Charles Churchill (once the Reverend) in the Character of a Russian Hercules	124
John Wilkes, Esq.	128
The Bathos ; Finis, or the End of Time	129

HOGARTH ELUCIDATED.

THE FOUR STAGES OF CRUELTY.

AFTER delineating in different series of prints the advantages of Industry, and the punishment of Idleness; the dangers of seduction, and the consummate folly of gambling; our benevolent artist now offers himself as the guide of youth, as an advocate in the cause of humanity, and has presented us with a set of plates, which in a striking manner describe the slow and imperceptible, but sure gradations of *cruelty*, and with what a certainty *this* is calculated to close up every vestige of feeling in the human heart. "The prints" (he tells us) "were engraved with the hope of in some degree correcting that barbarous treatment of animals, the very sight of which renders the streets of our metropolis so distressing to every feeling mind. *If* (he adds) *they have had this effect, and checked the progress of cruelty, I am more proud of having been the author, than I should be of having painted Raphael's Cartoons.*"

THE FIRST STAGE OF CRUELTY.

Motto.

While various scenes of sportive woe
 The infant race employ ;
 And tortur'd victims bleeding shew
 The *Tyrant* in the *Boy* :—

Behold a youth of gentler heart,
 To spare the creature's pain,
 "O take," he cries,—“take all my tart;”
 But tears and tart are vain.

Learn from this fair example, you,
 Whom savage sports delight,
 How *cruelty* disgusts the view,
 While pity charms the sight.

THE plate now before us presents several groups of boys at their different barbarous diversions. On the left is one throwing at a cock,—an ordinary amusement at Shrovetide, which all the vigilance of the police has hitherto been ineffectual in removing. Opposite, another boy is in the act of tying a bone to a dog's tail, in order to hurry the poor animal through the streets, while he enjoys its pain and terror. Mark this young savage, grinning at the faithful beast, which licks his hand, while fastening the instrument of torture to his tail.

A third (next the house in the back ground) is burning out the eyes of a bird with a knitting-needle, in order to make it sing;—a barbarous custom,



FIRST STAGE OF CRUELTY.



chiefly practised on linnets and bullfinches ;—some precious amateurs of music having discovered that certain birds will not sing while any external object arrests their attention. Behind, several boys divert themselves by hanging up two cats by their tails, in order to make them fight. Above, another of the feline race is precipitated from a window with a pair of inflated bladders fastened to her ; and on the left corner of this plate a merciless wretch is encouraging a cur to worry another of the same species.

But the principal group is in the centre. We here see the hero of this set of prints piercing a dog with an arrow ; and from the badge on his arm we learn that he belongs to St. Giles' Charity School. Unmoved by the entreaties of the amiable lad, (who, returning from school, offers to redeem the dog by giving up his tart,) the brutal boy refuses to liberate his tortured captive. A youth tracing his suspended effigy on a wall with charcoal, covertly intimates the fatal end which he conjectures to await *Tom Nero*, whose name he is in the act of writing with the same material. In clothing this young miscreant in the tattered uniform of a *charity boy*, Hogarth designed to convey an oblique censure on the mismanagement of such *schools* about the time these prints were published : in the present day, however, we have the pleasure of knowing that a widely different system prevails,—the system of order, and of that moral discipline, blended with religious instruction, which alone can render youth useful members of society.

SECOND STAGE OF CRUELTY.

Motto.

The generous steed, in hoary age,
 Subdued by labour dies;
 And mourns a cruel master's rage,
 While nature strength denies.

The tender lamb, o'erdrove and faint,
 Amidst expiring throes,
 Bleats forth its innocent complaint,
 And dies beneath the blows.

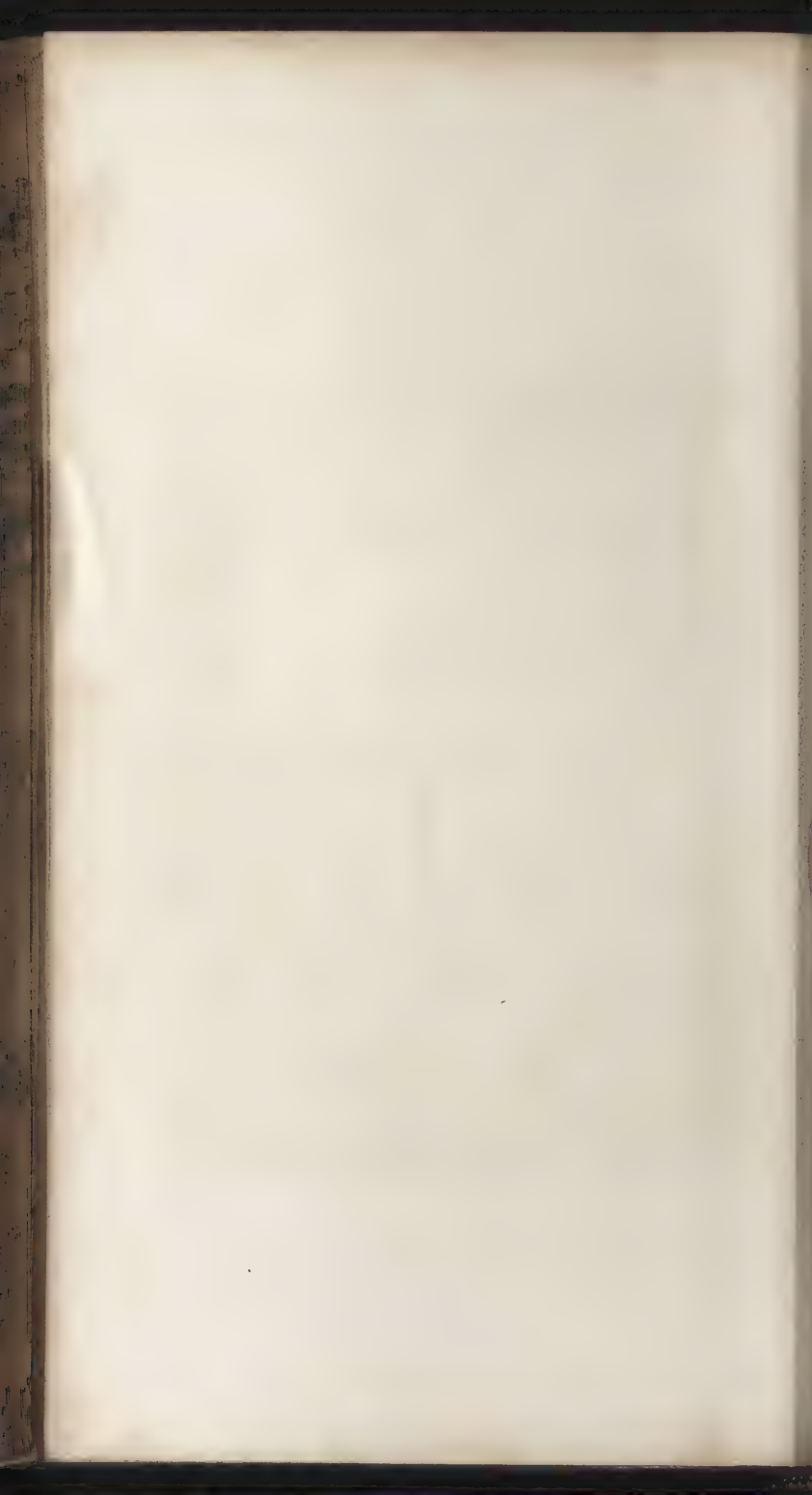
Inhuman wretch! say, whence proceeds
 This coward cruelty?
 What interest springs from barb'rous deeds:
 What joy from misery?

THE spirit of inhumanity which we had in the last plate observed growing up in his youth, is in this second stage of cruelty, ripened by manhood. Tom Nero is now a hackney-coachman, and displaying his brutal disposition towards one of his cattle. The poor horse, exhausted by fatigue, has fallen down, overturned the coach, and broken his leg; notwithstanding which the hardened tyrant is thrashing him without mercy. But this savage barbarity does not pass unnoticed.



Hogarth del.

SECOND STAGE OF CRUELTY.



A foot-passenger is in the act of taking the number of his coach, in order to have him punished: the humane countenance of this man presents a strong contrast to the ferocious visage of Nero, and to the terror and confusion depicted on the faces of the lawyers.

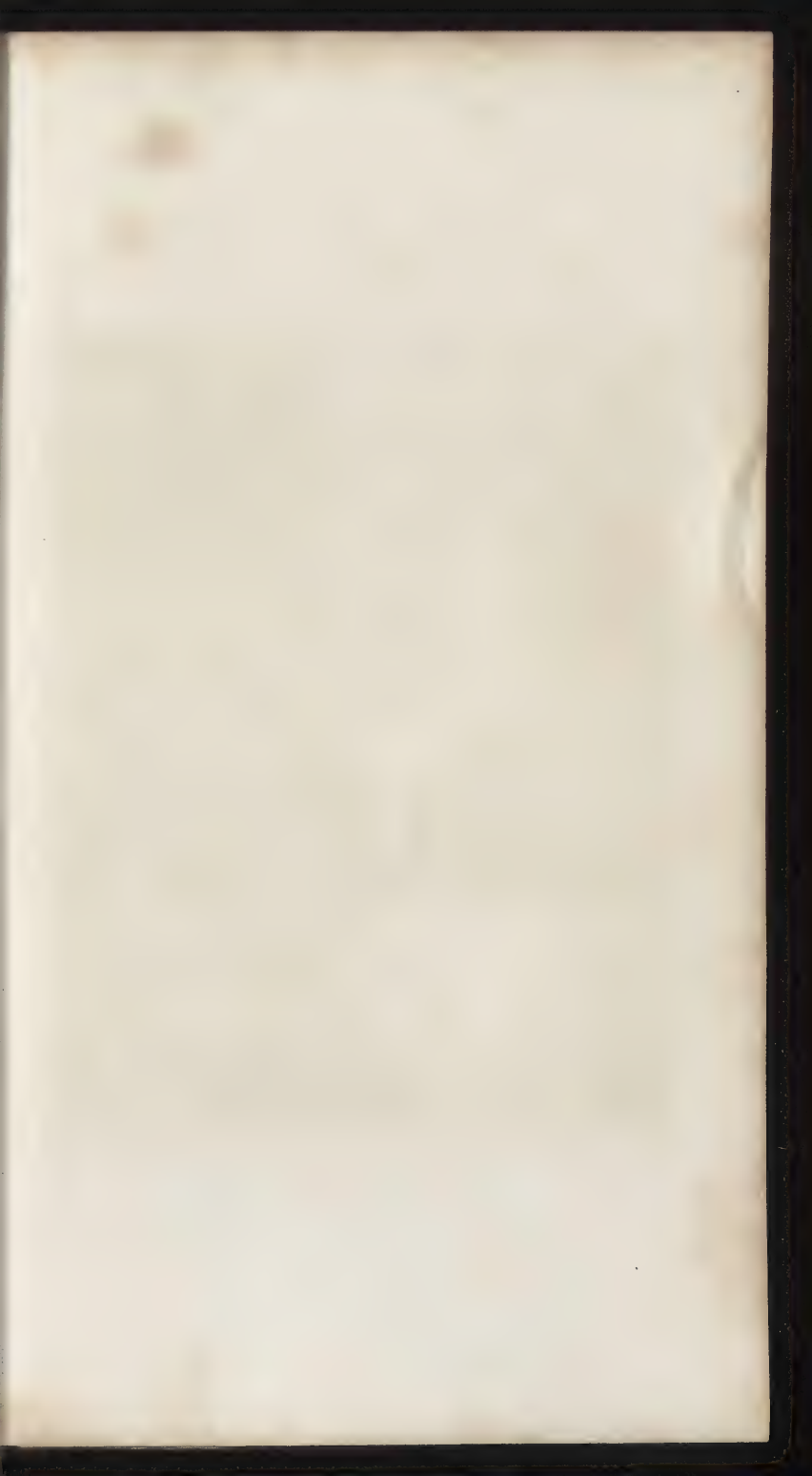
The scene, it should be observed, is laid opposite to 'Thaives' Inn Gate (in Lower Holborn), which was at that time the longest shilling fare to Westminster Hall. The barristers are therefore appropriately introduced, as having *clubbed* their *threepence* each, for a ride to the courts of law. They are delineated in the act of creeping out of their vehicle.

On the right, an inhuman drover is beating an expiring lamb, whose entrails are issuing out of its mouth; behind him, *the wheels of* a dray pass over a child that had been playing with a hoop, while the driver is fast asleep on the shafts;—a circumstance which not unfrequently happens in the *present day*, in defiance of the wise provisions of the legislature.

Further in the back-ground, a great lubberly fellow is riding on an overladen ass; and, as if the beast were not sufficiently burthened, he has taken up a loaded porter behind him; while another miscreant is goading on the poor animal with a pitch-fork. Beyond this is an over-driven bull, (which has tossed a boy), followed by a crowd of wretches, who are worrying him. The two bills pasted upon the wall are advertisements of a cock-match, and of an exhibition at Broughton's amphitheatre;—these are designed as additional illustrations of *national benevolence*.

Some critics have thought that the specimens of cruelty combined together in this plate have been

exaggerated : the fact, however, is, that they but too truly delineate what we *know* to take place in the enlightened nineteenth century. Nor can a more humane treatment be reasonably expected, while the penal regulations of acts of parliament are eluded. Will posterity credit that a member could be found in the present day, who strenuously urged to *one* branch of the legislature, the continuance of the brutal practice of bull-baiting, *as necessary to keep up the national courage*, while a bill was thrown out in *another*, of which the object was to prevent and to punish the ill-treatment of the brute creation ?





Hogarth del.

CRUELTY IN PERFECTION

CRUELTY IN PERFECTION.

Motto.

To lawless love, when once betray'd,
 Soon crime to crime succeeds;
 At length beguiled to theft, the maid,
 By her beguiler bleeds.

Yet learn, seducing man! nor night,
 With all its sable cloud,
 Can screen the guilty deed from sight;
 Foul murder cries aloud.

The gaping wounds, and blood-stain'd steel,
 Now shock his trembling soul:
 But oh! what pangs his breast must feel,
 When death his knell shall toll!

CONTINUED acts of barbarity are found, in progress of time, to sear the heart, and to divest it of all natural feeling. The hero of this set of prints, it will be recollected, began his career of cruelty by torturing a dog; next he maltreats an exhausted, unresisting horse;—and, rising in the scale of barbarity, he proceeds to *robbery* and *murder*. That he has been on the highway, is intimated by the pistols and watches found upon him: and the commission of murder, the most aggravated, is most strongly delineated in this plate.

Having gained the affections of the unfortunate female, whose head we see is nearly severed from her shoulders, and having also accomplished her ruin, he next prevails on her to plunder her mistress, and

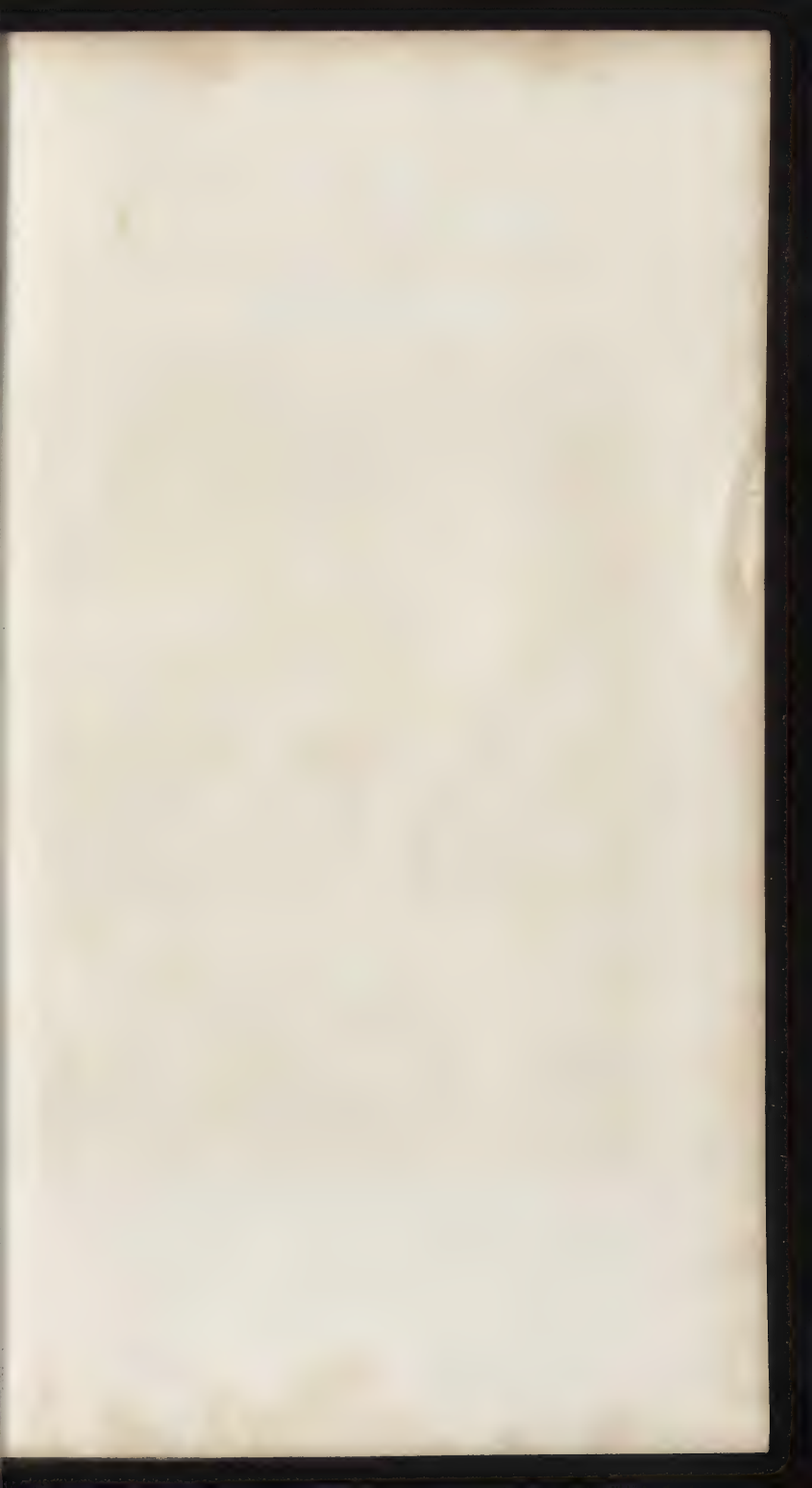
meet him at midnight. The *time* is intimated by the screech-owl and bat, which may be observed upon the wing. She keeps the fatal assignation, laden with plate and valuables. Having predetermined to screen himself from detection as an accomplice in the robbery, and also to rid himself of an expected incumbrance (for the woman is evidently pregnant) he commits the horrid deed. In the struggle for her life, her wrist is cut nearly through; but her shrieks alarm the servants of an adjoining house, who rush to her assistance, but arrive not at the spot until the vital principle had fled. The following letter (found upon him, and which lies on the ground, on the right of the plate) will sufficiently explain the whole transaction:

“ Dear Tommy,—My mistress has been the best of women to me, and my conscience flies in my face as often as I think of wronger her; yet I am resolved to venture body and soul to do as you would have me, so do not fail to meet me, as you said you would; for I shall bring along with me all the things I can lay my hands on. So no more at present, but I remain yours, till death,

“ANN GILL.”

We return to the hero of this tragedy.—

Struck, for the first time perhaps, with remorse, shuddering at the horrid deed, he is incapable of flight. The domestics seize him without resistance. He is hurried to prison, whence he is consigned to the execution of that sentence, which so atrocious a violation of the law of nature, as well as of the land, justly demands.





Hogarth del.

THE REWARD OF CRUELTY.

THE REWARD OF CRUELTY.

Not'o.

Behold the villain's dire disgrace
 Not death itself can end ;
 He finds no peaceful burial-place,
 His breathless corse—no friend.

Torn from the root that wicked tongue,
 Which daily swore and curst !
 Those eye-balls from their sockets wrung,
 That glow'd with lawless lust !

His heart exposed to prying eyes,
 To pity has no claim :
 But (dreadful !) from his bones shall rise
 His monument of shame.

HAVING traced the progress of cruelty in its various stages, Hogarth has here delineated that condign *reward* which awaits the perpetrator. Having been executed for the murder, the wretch is conducted for dissection to Surgeons' Hall. He is now under the operators' hands, whose countenances, together with that of the president, seem to have as little susceptibility of feeling as the subject himself.

Lord Orford, contemplating this design of Hogarth's, has the following appropriate remarks :

“How delicate and superior is Hogarth’s satire, when he intimates in the college of Physicians and Surgeons, that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the subject of a lecture.”*

In this, as in most of his other works, the artist has not omitted to notice those little traits which characterise the lower orders. They, it is well known, frequently prick the initials of their names on the arm, and render the marks indelible by the application of gunpowder; which they, appropriately enough, terms *gallows marks*! We therefore see the letters T. N. on Tom Nero’s arm, whose countenance seems to indicate somewhat like the sensation of horror at the operation he is undergoing. For this exaggeration Hogarth has been condemned, but surely may be pardoned for the *pictorial license* he has exercised, as it certainly does tend to heighten the scene.

With strict *poetical justice* the hero of this tragedy is suffering the punishment consequent upon his crimes.—See his wicked blasphemous tongue pulled from the root, his guilty eye-balls wrung from their sockets; and his relentless heart, torn from his body, a dog is in the act of licking or devouring; while a fellow, with the utmost unconcern, is putting his viscera into a pail. On the opposite side, skulls and

* Works, vol. iii. p. 454.

bones are presented to us boiling in a cauldron, in order to be cleansed and *blanched*, previously to their being put together, as they were originally joined in the human frame.

Two skeletons are introduced on each side of the print: that on the left is the skeleton of James Field, a celebrated bruiser, the other that of Maclane,—two worthies, who terminated their career by means of a rope. Both are pointing with a horrible grin to the physicians' or surgeons' crest, which is carved on the upper part of the president's chair,—viz. *a hand feeling the pulse*, by which some conjecture the artist intended to intimate; that death too often is the consequence of our implicit confidence in the medical tribe, "*Taking a guinea* (Mr. Ireland observes) would have been more appropriate to the PRACTICE!"

All the countenances in this print are strongly characteristic.

THE MARCH TO FINCHLEY.

THERE were few extraordinary scenes, or particular occurrences, that took place to which Hogarth did not turn his versatile attention; and thence select that diversity of characters, attitudes, and circumstances, which contribute to render his performances both amusing and instructive in no ordinary degree. This remark is peculiarly applicable to the print now under consideration, the general subject of which is the march of the foot-guards to their place of rendezvous on Finchley Common, in their way to Scotland, against the rebels and pretender, in the year 1745.

A curious circumstance occasioned this admirable representation of English manners to be dedicated to the King of *Prussia*. It is thus related by Mr. J. Ireland.*

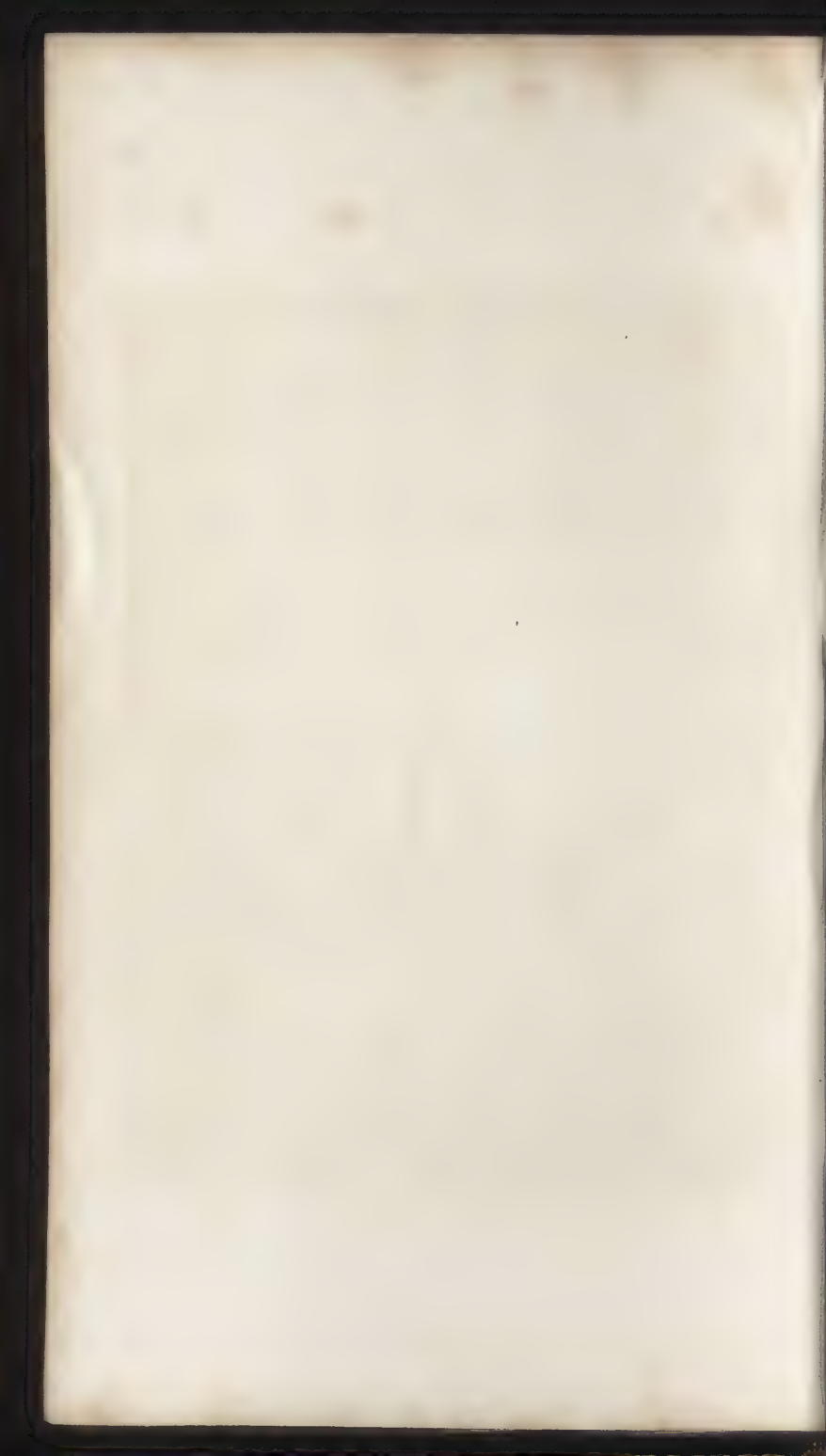
Before publication it was inscribed to George II., and the picture was taken to St. James', in full expectation of obtaining royal approbation. His majesty, though an honest man and a soldier, was not

* Ireland's Hogarth Illustrated, vol. ii. p. 141.



Hogarth del.

MARCH TO FINCHLEY



a very excellent judge of works of humour, and expressed great dissatisfaction on viewing this singular delineation.

The following dialogue is said to have ensued on this occasion, between the sovereign and the nobleman in waiting:

“Pray, who is this Hogarth?”

“A painter, my liege.”

“I hate *bainting* and *boetry* too! neither the one nor the other ever did any good!”

“The picture, please your majesty, must undoubtedly be considered as a burlesque!”

“What! a *baintér* burlesque a soldier? He deserves to be picketed for his insolence! Take his trumpery out of my sight.”

The picture was accordingly returned to the artist, who, mortified at such a reception of what he considered as his best performance, immediately altered the inscription, and for *the King of England* substituted *the King of Prussia* (in a subsequent impression the mis-spelling was corrected), as an encourager of the arts. His majesty of Prussia honoured the painter with a handsome acknowledgement for his dedication.

Hogarth published the March to Finchley by subscription, in 1750, at seven shillings and sixpence per copy; and in his advertisement he refers to his subscription-book for the particulars of a proposal, “whereby each subscriber of three shillings, over and above the said seven shillings and sixpence for the print, will, in consideration thereof, be entitled to a chance of having the original picture, which

shall be delivered to the winning subscriber, as soon as the engraving is finished."

A subsequent advertisement in the *General Advertiser* of May 1, 1750, states, that, on the 30th April, the subscription closed; when 1843 chances being subscribed for, Hogarth gave the remaining 467 chances to the Foundling Hospital, (to which admirable institution the artist was a liberal benefactor,) and the same evening delivered the picture to the governors, in whose possession it now remains.

An excellent elucidation of this most humorous print was given to the public by the celebrated *Bonnel Thornton*, in the *STUDENT*, (vol. ii. p. 162,) whence we have extracted it for the gratification of our readers.*

"The scene of this representation is laid at Tottenham Court Turnpike; the King's Head, Adam and Eve, and the Turnpike-house, in full view; beyond which are discovered parties of the guards, baggage, &c., marching towards Highgate, and a beautiful distant prospect of the country; the sky finely painted. The picture, considered together, affords a view of a military march, and the humours and disorders consequent thereupon.

"Near the centre of the picture the painter has exhibited his principal figure, which is a handsome young grenadier, in whose face is strongly depicted repentance mixed with pity and concern, the occasion

* Mr. Samuel Ireland, however, has brought forward some particulars, which render it probable that the late Saunders Welch, Esq., (many years a magistrate of Westminster,) was the author of the excellent critique, which has hitherto been generally assigned to Bonnel Thornton.

of which is disclosed by two females putting in their claim for his person, one of whom has hold of his right arm, and the other has *seized* his left. The figure upon his right hand, and perhaps placed there by the painter by way of preference (as the object of love is more desirable than that of duty), is a fine young girl in her person, debauched, with child, and reduced to the miserable employ of selling ballads, and who, with a look full of love, tenderness, and distress, casts up her eyes upon her undoer, and, with tears descending down her cheeks, seems to say, 'Sure you cannot—will not leave me!' The person and deportment of this figure well justifies the painter's turning the body of the youth towards her. The woman upon the left is a strong contrast to this girl; for rage and jealousy have thrown the human countenance into no amiable or desirable form. This is the wife of the youth, who, finding him engaged with such an *ugly slut*, assaults him with a violence natural to a woman whose person and beauty is neglected. To the fury of her countenance, and the dreadful weapon her tongue, another terror appears in her hand, equally formidable, which is a roll of papers, whereon is wrote, 'The Remembrancer;' a word of dire and triple import; for while it shews the occupation the *amiable bearer* is engaged in, it reminds the youth of an unfortunate circumstance he would gladly forget; and the same word is also a cant expression, to signify the blow she is meditating. And here I value myself upon hitting the true meaning, and entering into the spirit of the great author of that celebrated journal

called 'The Remembrancer, or A Weekly Slap on the Face for the Ministry.'

"It is easily discernable that the two females are of different parties. The ballad of 'God save our noble King,' and a print of the 'Duke of Cumberland,' in the basket of the girl, and the cross upon the back of the wife, with the implements of her occupation, sufficiently denote the painter's intention: and, what is truly beautiful, these incidents are applicable to the March.

"The hard-favoured serjeant directly behind, who enjoys the foregoing scene, is not only a good contrast to the youth, but also, with other helps, throws forward the principal figure.

"Upon the right of the grenadier is a drummer, who also has his *two Remembrancers*, a woman, and a boy, the produce of their kinder hours; and who have laid their claim by a violent seizure of his person. The figure of the woman is that of a complainant, who reminds him of her great applications, as well in sending him clean to guard, as other kind offices done, and his promises to make her an honest woman, which he, base and ungrateful has forgot, and pays her affection with neglect. The craning of her neck shews her remonstrances to be of the shrill kind, in which she is aided by the howling of her boy. The drummer, who has a mixture of fun and wickedness in his face, having heard as many reproaches as suit his present inclinations, with a bite of his lip, and a leering eye, applies to the instrument of noise in his profession, and endeavours to drown the united clamour; in

which he is luckily aided by the *ear-piercing fife* near him.

“Between the figures before described, but more back in the picture, appears the important but meagre phiz of a Frenchman, in close whisper with an Independent. The first I suppose a spy upon the motion of the army; the other probably drawn into the crowd, in order to give intelligence to his brethren, at their next meeting, to commemorate the noble struggle in support of Independency. The Frenchman exhibits a letter, which he assures him contains positive intelligence, that 10,000 of his countrymen are landed in England, in support of Liberty and Independency. The joy with which his friend receives these glorious tidings causes him to forget the wounds upon his head, which he has unluckily received by a too free and premature declaration of his principles.

“There is a fine contrast in the smile of innocence in the child at the woman’s back, compared with the grim joy of a gentleman by it; while the hard countenance of its mother gives a delicacy to the grenadier’s girl.

“Directly behind the Drummer’s quondam spouse appears a soldier in an unseemly posture, and some distortions in his countenance indicate a malady too indelicate to describe: this conjecture is aided by a bill of Dr. Rock’s for relief in like cases. Directly over him appears a wench at a wicket, probably drawn there to have a view of the march; but is diverted from her first intention by the appearance of another object directly under her eye, which seems to engross her whole attention.

“Behind the drummer, under the sign of the Adam and Eve, are a group of figures, two of which are engaged in the fashionable art of bruising: their equal dexterity is shewn by *sewed-up peepers* on one side, and *a pate well-sconced* on the other. And here the painter has shewn his impartiality to the merit of our *noble youths* (whose minds inflamed with love of glory, appear not only encouragers of this truly laudable science, but many of them are also great proficient in the art itself) by introducing a Youth of Quality,* whose face is expressive of those boisterous passions necessary for forming a hero of this kind, and who, entering deep into the scene, endeavours to inspire the combatants with a noble contempt of bruises and broken bones. An old woman, moved by a foolish compassion, endeavours to force through the crowd, and part the fray, in which design she is stopped by a fellow, who prefers fun and mischief to humanity. Above their heads appears a little man† of meagre frame, but full of spirits, who enjoys the combat, and with fists clenched in imagination deals blow for blow with the heroes. This figure is finely contrasted by a heavy sluggish fellow just behind. The painter with a stroke of humour peculiar to himself, has exhibited a figure shrinking under the load of a heavy box upon his back, who, preferring curiosity to ease, is a spectator, and waits in this uneasy state the issue of the combat. Upon

* This is supposed to have been Lord Albermarle Bertie, whom we have already seen in the *Cockpit Royal*. Vide page 130.

† The real or nick-name of this man, who was by trade a cobbler, is said to have been *Jocky James*.

a board next the sign, where roots, flowers, &c. were said to be sold, the painter has humorously altered the words, and wrote thereon *Tottenham Court Nursery*, alluding to a bruising-booth in this place, and the group of figures underneath.

“Passing through the turnpike, appears a carriage laden with the implements of war, as drums, halberts, tent-poles, and hoop-petticoats. Upon the carriage are two old women campaigners, finking their pipes, and holding a conversation, as usual, in fire and smoke. These grotesque figures afford a fine contrast to a delicate woman upon the same carriage, who is suckling a child. This excellent figure evidently proves, that the painter is as capable of succeeding in the graceful style as in the humorous. A little boy lies at the feet of this figure; and the painter, to shew him of martial breed, has placed a small trumpet in his mouth.

“The serious group of the principal figures in the centre, is finely relieved by a scene of humour on the left. Here an officer has seized a milk-wench, and is kissing her in a manner excessively lewd, yet not unpleasing to the girl, if her eye is a proper interpreter of her affections: while the officer’s ruffles suffer in this action, the girl pays her price, by an arch soldier, who, in her absence of attention to her pails, is filling his hat with milk, and by his waggish eye, seems also to partake of the kissing scene. A chimney sweeper’s boy with glee puts in a request to the soldier, to supply him with a cap full, when his own turn is served; while another soldier points out the fun to a fellow selling pies, who, with an inimitable face of simple

joy, neglects the care of his goods, which the soldier dexterously removes with his other hand. In the figure of the pie-man, the pencil has exceeded description—here the sounding epithets of *prodigious*—*excellent*—*wonderful*—and all the other terms used by connoisseurs (when speaking of the beauties of an old picture, where the objects must have lain in eternal obscurity, if not conjured out to the apprehension of the spectator, by the magic of unintelligible description) are too faint to point out its real merit.

“The old soldier divested of one spatterdash, and near losing the other, and knocked down by all-potent gin, upon calling for t’other cogue, his waggish comrade, supporting him with one hand, endeavours to pour water into his mouth with the other, which the experienced old one rejects with disdain, puts up his hand to his wife, who bears the arms and gin-bottle, and who, well acquainted with his taste, is filling a quartern. And here the painter exhibits a sermon upon the excessive use of spirituous liquors, and the destructive consequences attending it; for the soldier is not only rendered incapable of his duty, but (what is shocking to behold) a child begot and conceived in gin, with a countenance emaciated, extends its little arms with great earnestness, and wishes for that liquor, which it seems well acquainted with the taste of. And here, not to dwell wholly upon the beauties of this print, I must mention an absurdity discovered by a professed connoisseur in painting—‘Can there,’ says he, ‘be a greater absurdity than the introducing a couple of chickens so near such a crowd—and not only so—but see—their direction is to go to objects

it is natural for them to shun—is this knowledge of nature?—absurd to the last degree!”——And here, with an air of triumph, ended our judicious critic. But how great was his surprise, when it was discovered to him, that the said chickens were in pursuit of the hen, which had made her escape into the pocket of a sailor.

“Next the sign-post is an honest tar, throwing up his hat, crying ‘God bless King George!’ Before him is an image of drunken loyalty, who, with his shirt out of his breeches, and bayonet in his hand, vows destruction on the heads of the rebels. A fine figure of a speaking old woman, with a basket upon her head, will upon view tell you what she sells. A humane soldier, perceiving a fellow hard loaded with a barrel of gin upon his back, and stopped by the crowd, with a gimblet bores a hole in the head of the cask, and is kindly easing him of a part of his burthen. Near him is the figure of a fine gentleman in the army. As I suppose the painter designed him without character, I shall therefore only observe, that he is a very pretty fellow; and happily the contemplation of his own dear person guards him from the attempts of the wicked woman on his right hand. Upon the right hand of this *petit maitre* is a licentious soldier rude with a girl, who screams and wreaks her little vengeance upon his face, whilst his comrade is removing off some linen which hangs in his way.

“You will pardon the invention of a new term—I shall include the whole King’s Head in the word *Cattery*, the principal figure of which is noted fat

Covent Garden lady,* who, with pious eyes cast up to heaven, prays for the army's success, and the safe return of many of her babes of grace. An officer offers a letter to one of this lady's children, who rejects it; possibly not liking the cause her spark is engaged in, or, what is more probable, his not having paid for her last favour. Above her, a charitable girl is throwing a shilling to a cripple; while another kindly administers a cordial to her companion, as a sure relief against reflection. The rest of the windows are full of the like cattle; and upon the house-top appear three cats, just emblems of the creatures below, but more harmless in their amorous encounter."†

To elucidate a circumstance in this justly celebrated performance, Mr. Nichols informs us,‡ "that near Tottenham Court Nursery was the place where the famous Broughton's amphitheatre for boxing was erected. It has been since taken down, having been rendered useless by the justices not permitting such kind of diversions. This will account for the appearance of the bruisers at the left hand corner of the print." To the dramatic effect of this picture, an accomplished scholar, the late Arthur Murphy, Esq. has borne the following testimony:

"The era may arrive, when, through the instability of the English language, the style of Joseph

* This figure is designed for Mother Douglas of the Piazza.

† Originally printed in "The Student," vol. ii. p. 162.—There is likewise another explanation in "The Old Woman's Magazine," vol. i. p. 182.

‡ Nichols's Hogarth, vol. i. p. 168.

Andrews and Tom Jones shall be obliterated,—when the characters shall be unintelligible, and the humour lose its relish; but the many personages which the *manner-painting* hand of Hogarth has called forth into mimic life, will not fade so soon from the canvass; and that *admirable picturesque comedy*, THE MARCH TO FINCHLEY, will perhaps divert posterity as long as the *Foundling Hospital* shall do honour to the British Nation.”*

* Gray's Inn Journal, vol. i. No. 20.

CREDULITY, SUPERSTITION, AND FANATICISM.

Motto.

"Believe not every spirit, but try the spirits whether they are of God; because many false prophets are gone out into the world."—1 John iv. 1.

EVERY attentive observer of the history of man must be struck with the ample portion occupied by the details of superstitious practices. In ancient times the heathen temples supplied abundant materials, under the auspices of the priests, for imposing on the credulity of the uninformed: and, though the progress of philosophy and science has contributed to dispel the mists of ignorance, yet the annals of our own time have furnished melancholy proof of credulity and enthusiasm. To ridicule certain extraordinary occurrences that savoured of the marvellous, was the design of the print now under consideration.

By the thermometer on the left, which is fixed in a human heart, the satirist probably designs to



J. G. 1811

CREDULITY & SUPERSTITION



intimate that lukewarmness in religion is the foundation of all the excess here delineated; he has placed it upright on a volume of the late Mr. John Wesley's Sermons and Glanville's Book of Witches.* When the liquid in the tube *ascends*, it progressively rises from the degree of *Lukewarm* to *Love heat*, and thence to *Lust, Ecstasy*, and *Madness*. In its *descent* the blood falls from *Lukewarm* to *Lowness of Spirits*, and thence to *Sorrow, Agony, Grief*, and *Despair*, which leads to madness, and sometimes to suicide.

The upper part of this thermometer is decorated with a representation of the *Cock Lane Ghost* knocking to the girl in bed, which is crowned by the drummer of Tedworth. These are selected from among the many instances of English credulity which the artist might have perpetuated: and as the events to which they refer may, perhaps, be unknown, except, at least, by hearsay, to some of our readers, we shall, for their information, subjoin a few particulars concerning them.

* Of the late Mr. Wesley's sentiments this is not the place to take notice. His character, though often assailed by calumny, will ever remain unsullied. What he believed to be "*the whole truth and nothing but the truth*," he faithfully taught; his integrity and simplicity of manners, and the great *moral reformation* he *was* instrumental in producing among two most numerous branches of the community, (who had till then been notorious for immorality and disorder,) the miners and colliers of Cornwall, Somersetshire, and Staffordshire, *these* have placed him very high in the scale of public benefactors.—Glanville was the very apostle of credulity. He flourished towards the close of the seventeenth century, and published a Treatise on Witchcraft, replete with absurdities, which seem to have rendered it a marvellous favourite with the credulous, for it has repeatedly been printed.

At the time this print was published (the year 1762), the metropolis was greatly amused by a family in *Cock Lane, West Smithfield*, a child of which (a girl about twelve years old), pretended to be continually haunted, while in bed, by the knocking and scratching of some invisible agent against the wainscot of whatever room she might be in ; which noise resembled that a living person could make with his fingers. So artfully was the imposture contrived, and so successfully was it carried on for a considerable length of time, that it attracted general attention, and the notice (among the rest,) of several of the clergy, who *supposed* it to be something supernatural, and, for a long time, asked the ghost a variety of questions, which they fancied it answered, in the affirmative or negative, by certain determinate knocks ! Among others, our great moralist, the author of the *Rambler*, was duped by this ridiculous imposture, concerning which much amusing information may be collected from the periodical publications of that day.

The adventure of the *drummer of Tedworth* is of somewhat more remote a date ; and happened in the year 1661, at a Mr. Mompesson's, at *Tedworth*, in the county of Wilts. The following is an outline of the facts. An idle fellow, a drummer, had been itinerating the country under the authority of a feigned pass which he had obtained from some neighbouring magistrate, which pass Mr. Mompesson discovered to be false. He consequently punished the man, and took away his drum, which Mr. M. deposited in his own house. For two or three years after this

his house was beset, and the whole family were tormented by a continual drumming. To such a degree at length did this increase, as to acquire considerable notoriety; many clergymen came to the spot, and (by direction of Charles II.,) some persons were specially commissioned to investigate the matter. The drummer was apprehended, and tried for a *wizard* at the assizes at Salisbury, but was only punished with *transportation for life*. This was a merciful sentence compared with the sanguinary punishments inflicted on the numerous hapless persons of that century who were *convicted of sorcery and witchcraft*.* To return to the subjects of the plate itself.

The magic power of spells was at one time universally believed, and of this belief vestiges even now remain in some of the provinces. In allusion to this circumstance, Hogarth has introduced a bewitched shoe-black† vomiting up hobnails, crooked pins, &c. In his hands is put a bottle, in which he

* We could, if our limits permitted, give many anecdotes of the unfortunate persons who were thus legally massacred both in England and America. It may be observed, that Addison's farce of "*The Drummer*" was founded on the circumstance above related.

† Mr. Ireland (Hogarth Illustrated, vol. ii. p. 190,) thinks this figure was intended for the boy of Bilson, who swallowed as many tenpenny nails as would have furnished an ironmonger's shop. This youth (who in his day deceived a whole county,) was only thirteen years old; his extraordinary fits and agitations induced those who saw him to believe he was bewitched and was demoniacally possessed. The curious reader may find a full account of this imposition in the "*Complete History of England*," vol. ii. p. 710, 711, and also in the "*Biographia Britannica*," vol. v. Article MORTON.

is represented as having attempted to confine the evil spirit; but the *foul fiend*, being of an aërial nature, has forced out the cork and made its escape. The basket stands upon King James the First's Treatise on Demonology, and in it is a volume of Mr. Whitfield's Journals.

Next to the possessed shoe-black, in the foreground of this plate, lies the celebrated Mary Tofts, the notorious rabbit-breeder, of Godalming, in Surrey. She is here represented in all the pangs of labour, with some friendly hand offering her a glass of cordial, which she has broken with her teeth in the violence of her paroxysms. The rabbits are in the act of scampering away. This impostor, in the year 1726, *pretended* that she *bred rabbits*, and so far imposed on two surgeons, as to prevail on them to espouse her cause. The attention of royalty was at length attracted, and King George I. sent down Sir William Manningham, one of his physicians, to investigate the matter, which he soon found to be an infamous imposture.

The preacher is not the least conspicuous of the various personages here grouped together. Agitated to very fury, we see him thundering away with such strength of lungs as already has cracked the sounding-board; and so *convulsed* in his action, that his gown flies open, and displays this pulpit orator arrayed in a harlequin's jacket; his wig, fallen off, discovers him (by his shaven crown,) to be a Jesuit in disguise. The text written on his book (*I speak as a fool,*) is characteristic of the folly of the man who attempts to convince weak minds by terror alone. In one hand he holds out the figure of a witch suck-

ling an incubus,* and flying on a broomstick: and in the other he extends a devil carrying a gridiron, as a terror to the wicked. On his right side hangs the *Scale of Vociferation*, on the bottom of which is inscribed "*Natural Tone*:" this instrument is regularly graduated, and ascends to the highest possible key, which is inscribed *Bull Roar*. On the left side, something like a cherub (decorated with a post-boy's cap on his head) is flying towards the peacher, bearing a letter addressed to *Saint Money-trap*, thereby intimating that interest is his principal object.

The ornaments of the pulpit are perfectly in unison. The three figures which are introduced allude to the three well-known stories of apparitions, viz. the apparition which warned Sir George Villiers of the Duke of Buckingham's danger from Felton†; the ghost of Julius Cæsar reproaching Brutus‡; and the ghost of Mrs. Veal appearing to Mrs. Bargrave.§

Equally in character is the audience of the preacher above described. They are in every possible attitude of admiration, pity, sorrow, grief, ecstasy, and

* In the days of superstition and folly, it was said, and believed, that the familiar, with whom the witch converses, sucks her right breast in the shape of a little dun cat as smooth as a mole; and that when this incubus had sucked *quantum sufficit*, the witch was in a kind of trance!

† Related by Lord Clarendon.

‡ This may be seen in any of the Histories of Rome.

§ The particulars of this marvellous apparition may be found in the preface to Drelincourt's "*Consolations against the Fear of Death*;" a book not ill written, but which is woefully marred by the admission of such prefatory trash, which has been ascribed to the pen of De Foe.

horror. Observe the clerk (whose piteous face might vie with that of the Knight of the *Rueful Countenance*) with a crying cherub on either side, whining out the hymns. The following extract from one in Mr. Whitfield's collection hangs from the clerk's desk :

“ Only Love to us be given,
Lord ! we ask no other Heav'n.”

Behold in the back-ground a lay-preacher pointing a poor despairing wretch, whose hair stands erect with terror, to the branch suspended above them, and which is here described as a horrid infernal head, whose rotundity is designed to represent a *globe of hell as newly drawn by R——ne (Romaine)*. The front of this branch is disposed into a face : round one of the eyes is inscribed *Molten Lead Lake* ; round the other, *Bottomless Pit* ; on the line across the face, *Horrid Zone* ; on one cheek, *Parts unknown* ; on the other, *Brimstone Ocean* ; round the mouth, *Eternal Damnation Gulph* ; and on the little sphere above, *Deserts of New Purgatory* ! We turn with disgust from this assemblage of horrible epithets to the other parts of the picture, which have not yet been noticed.

On the right side of the plate a Jew is delineated leaning upon a altar, on which lies a knife : he is in the act of *sacrificing* an unfortunate insect which had been trespassing on his head. Opposite, beneath the pulpit, are two persons in an ecstasy : the man is depositing the waxen model of a *saint* or *saintess*

in the bosom of his fair companion, who seems disposed to meet his fervid advances. On the side of the pew appears the poor's box in the shape of a *mouse-trap*, which manifestly declares that whatever money is there deposited will be secured beyond the possibility of *recapture*.

In the same pew also, probably with a view of showing that, amid all this terror, so callous and so buried in the lethargy of sin are the hearts of some persons, that no alarm can *arouse* them, Hogarth has introduced one of this congregation fast asleep, and a little Satanic imp, envious of his calm slumbers, is in the act of whispering in his ear that he may awake and participate in the execrations which the preacher dispenses with profuse liberality.

To complete the whole, a Turk is drawn looking in at the window, smoking his pipe with perfect tranquility. Raising his eyes with amazement at the scene, he utters a grateful ejaculation: "If this be Christianity (says he) GREAT PROPHET! I thank thee that I am a Mahommedan!"

For deep and useful satire Lord Orford has pronounced this to be the most useful of all our artist's productions. Hogarth had most abundant scope for the exercise of his inventive powers; which unquestionably did not desert him on this occasion. But the most *rational* observer (we think) must admit that he has perhaps overstepped *the modesty of nature*. Besides, it *ought* to be considered that misguided fanatics (and some such may now be found to exist,) ought to be regarded rather as beings to be pitied, instructed, and set right, than to be trampled

on as reptiles, to be hunted down wherever they are met as noxious beasts, or as fair game for *every* species of insult, ribaldry, and abuse. The late Dr. PALEY has an admirable passage on this subject, with which we shall close our description of the present picture. Speaking of levity in religious matters, he says,

“The turn which this usually takes is in jests and raillery upon the opinions, or the peculiarities, or the persons of men of particular sects, or who bear particular names, especially if they happen to be more *serious* than ourselves; and of late this *loose*, and I can hardly help calling it *profane humour*, has been directed chiefly against the followers of Methodism. But against whomsoever it happens to be pointed, it has all the bad effects both upon the speaker and the hearer which we have noticed; and as in other instances, so in this, give me leave to say, that it is very much misplaced. In the first place, were the doctrines and sentiments of those who bear this name ever so foolish and extravagant, (I do not say that they are either) this proposition I will always maintain to be true, viz. that the *wildest* opinion that ever was entertained in matters of religion, is more *rational* than *unconcern* about these matters. Upon this subject nothing is so absurd as indifference, no folly so contemptible as thoughtlessness and levity. In the next place, do the Methodists deserve this treatment? Be their particular doctrines what they may, the professors of these doctrines appear to be in earnest about them: and a man *who is in earnest about religion cannot be a bad man*, still less a fit

subject for derision. I am no Methodist myself; in their leading doctrines I differ from them. But I contend that sincere men are not, for these or indeed any other doctrines, to be made laughing-stocks to others."*

* Paley's "Sermons," p. 20.

BEFORE AND AFTER.

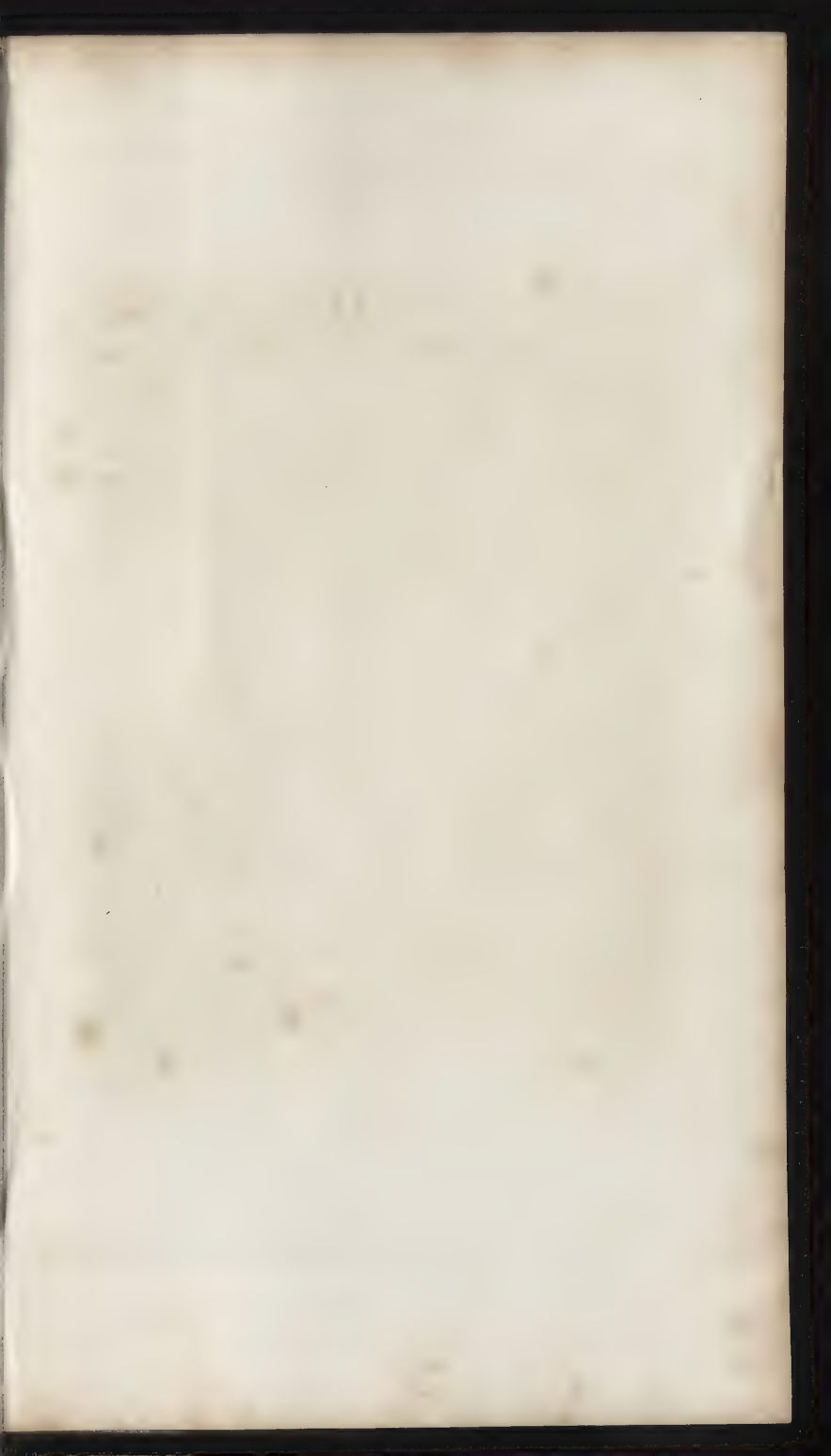
TWO PLATES.

THESE plates were entirely omitted by the editor of "Hogarth Moralized," they being of too ludicrous a nature to have a place in his work :* and Mr. Ireland seems to doubt their legitimacy.

It is immaterial to know for *whom* these pictures were painted; Hogarth is said to have repented of having engraved them. Mr. Nichols adds, on the authority of the late celebrated commentator on Shakespeare, Mr. Stevens, that "almost every possessor of his works will wish they had been withheld from the public, as often as he is obliged to shew the volume that contains them to ladies. To omit them is to mutilate the collection; to pin the leaves on which they are pasted together, is a circumstance that tends only to provoke curiosity; and to display them, would be to set decency at defiance. The painter who indulges himself or his employers in such representations, will forfeit the general praise he might have gained by a choice of less offensive subjects."†

* "Hogarth Moralized,"—(*Advertisement.*)

† Nichols's Hogarth, vol i. p. 87.





Hogarth del.

B R F O R E



Hogarth del.

AFTER



He must have had no common influence over the artist (whether he were a nobleman or a private individual) who could prevail on him to execute such a subject proposed to him from the ideas of others. Like Shakspeare's Tully,

“ ——— he would never follow any thing
That other men began.”*

The hero of these pieces is said to have been designed for a late lord chief justice, whose name it is not perhaps necessary to mention.

* Nichols's "Hogarth," vol. i. p. 87.

STROLLING PLAYERS DRESSING IN A BARN.

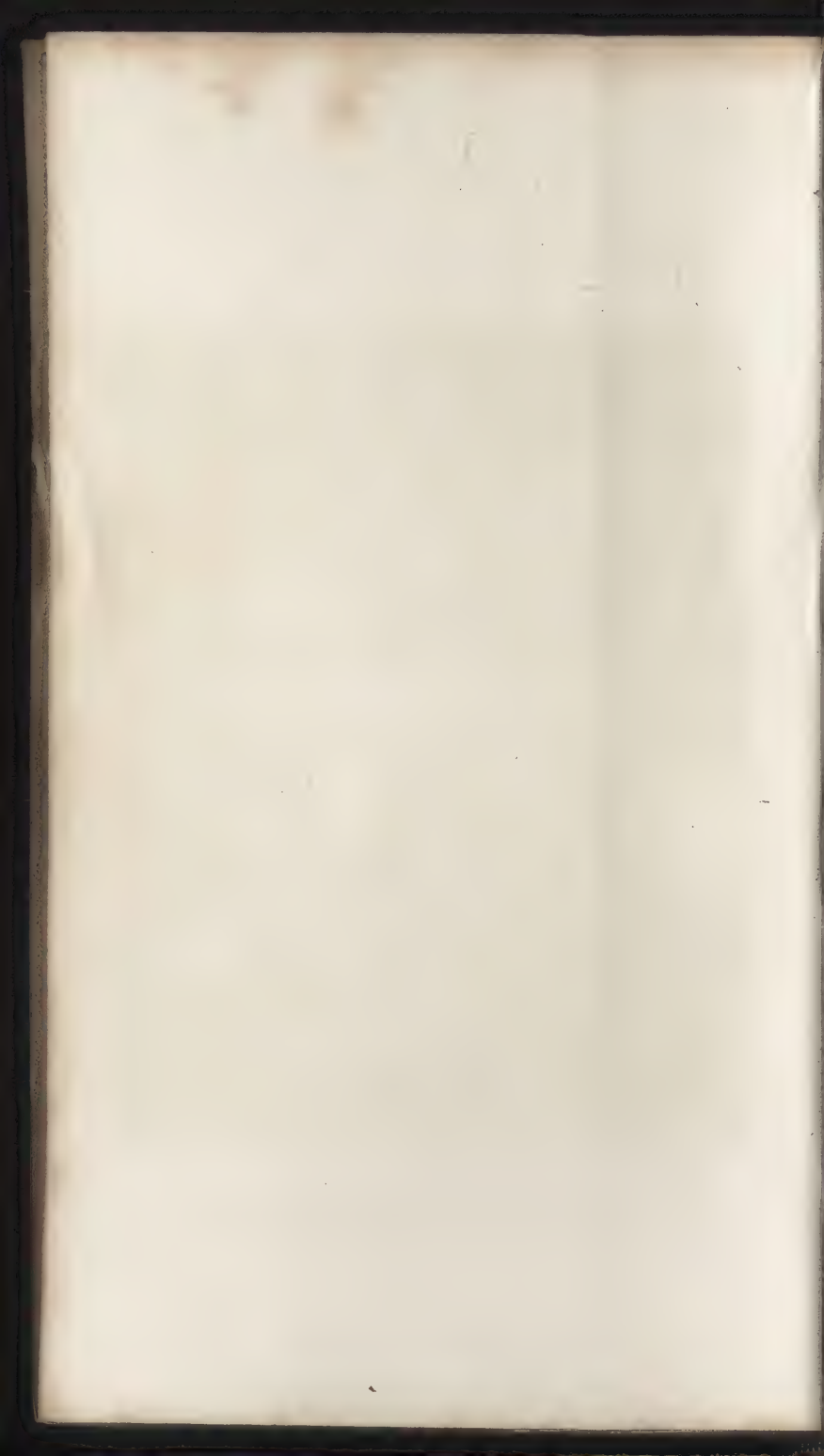
To those who are delighted with a diversity of contrasted figures, the present piece offers a fund of peculiar amusement. None perhaps can be filled with objects more strongly contrasted; every group is filled with humour, every subject affords food for laughter. Here we see *confusion* blended with *uniformity*, and *inconsistency* united with *propriety*; *royalty* degraded by the ensigns of *beggary*, and beggary decorated by the regalia of royalty. This print was designed by Hogarth, in order to perpetuate the memory of the ridiculous shifts resorted to by strolling players, just after the act was passed which prohibited their *vagabond* performances.

For wit and imagination, without any other end, Lord Orford is of opinion that this print ought to be considered as the best of all Hogarth's works. Rouquet, who has given very cursory notice only of it, says—"The Strolling Comedians are represented in a barn, amidst a ridiculous assemblage of misery and theatrical pomp, preparing to perform a tragedy."

The scene is laid in a barn, as is intimated by the corn and flail aloft, and by the hen and chickens



Howard Chandler Christy
STROLLING PLAYERS



which are at roost upon an upright *wave*. The time is evening; and the players from the theatres at London are preparing to perform a farce; which by the play-bill on the bed, we learn is *The Devil to pay in Heaven*, to which *celestial* amusement, rope-dancing, tumbling, &c. are to be added. The characters in this farce are *Jupiter, Juno, Diana, Flora, Night, Syren, Aurora, Eagle, Cupid*, two devils, a ghost, and attendants.

In the centre of the print we see the cloud-compelling Jove holding Cupid's bow, and directing the urchin to reach his stockings, which had been hung up to dry in the clouds. Before him stands the chaste Diana, nearly stripped, and raving in all the high-flown rant of tragedy. At her feet is the blooming *Flora*, greasing her hair with a tallow candle, previously to powdering it with flour from a dredging-box; this goddess of the vernal flowers is so intently occupied, as not to observe that her wicker toilet has taken fire from a contiguous flame. Next her is the *ruddy Aurora*, ridding the *intoxicated Syren* of some close companions, while the latter is offering a glass of spirits to one of the company, who gladly accepts the cordial in the hope of obtaining relief from an aching tooth. At the feet of this professor of the buskin is a girl, who personates the eagle of Jove, feeding an infant with pap. Hogarth has whimsically set the saucepan containing the child's food upon the act against strolling players, which lies upon a crown.

At the back of this plate two young devils, whose horns are just budded, are struggling for a draught of

beer: thirst and impatience are strongly marked in their eyes. Behind them a female tumbler and a veteran (whom some have conjectured to be a ghost, and others the tragic muse), are diligently occupied in cutting off a cat's tail, in order to extract the blood for some *sanguinary* transaction. Grimalkin avenges herself upon the tumbler, whose face and neck she scratches with her talons. The faces of these two women are finely contrasted.

Below these we behold the goddess Juno rehearsing her part with majestic dignity; while the sable goddess NIGHT (personified by a *negro girl*) is sedulously darning a hole in one of her celestial majesty's stockings! Her reading desk is an inverted trunk, which will serve alike for the coffin of Juliet, or the concealment of Iachimo; and upon this lie a salt-box and roller (two valuable musical instruments,) the forked thunders of Jove, and a tinder-box.

Notwithstanding all the "pomp and circumstance" with which these personages are about to make their appearance, it is obvious that they are miserably poor, having but one room for *every purpose*. This has enabled our humorous artist to group together all the concomitants of the theatre in a masterly manner. Here, then, we may see the festooned Grecian entrance, the 'curling' wave, the "spirit-stirring drum," the furious dragon, crowns, mitres, targets, ropes, contrivances for conjuring, daggers, bowls, poison, thunder, lightning, culinary utensils, candles, and clay, and a long series of *et cetera* all *huddled* together; yet at the same time so *distinctly* are the different objects marked, that the

patient inspector may without difficulty succeed in tracing *each*.

Although the company are obliged to employ candles, in order to prepare for their appearance, it is evidently *day-light*: for, through a hole in the roof we may discern the head of a fellow, who has clambered up to the top of the barn, and is profanely scrutinizing the mysteries of the dressing-room, unobserved by the initiated.

Mr. Ireland relates, that the original picture was first sold to Francis Beckford, Esq. for *twenty-six guineas*; by whom it was afterwards returned for the same sum; and that it was afterwards purchased for a similar sum by Mr. Wood, of Littleton, in whose possession it now remains.

MOSES BROUGHT BEFORE PHA- RAOH'S DAUGHTER.

Motto.

"And the child grew, and she brought him unto Pharaoh's daughter, and he became her son; and she called his name Moses."—Exodus ii. 10.

THIS is an engraving from a picture belonging to that excellent institution, the *Foundling Hospital*, to which Hogarth was an early and liberal benefactor: and, when the object of that noble asylum for deserted infancy is considered, it will (we think) be allowed, that Hogarth could not have selected a more appropriate subject for his pencil.

The history of Moses, whose mother was compelled to expose him by the cruel law of a sanguinary tyrant, is doubtless so familiar to our readers, that it were unnecessary to detail the particulars. The point of time (it may be observed) is that, when the mother (whom the princess of Egypt had hired to "nurse the child for her,") having brought the boy to his protectress, is in the act of receiving her salary. Though the daughter of Pharaoh invites and encourages her adopted child, the lad fondly clings to his mother-nurse.



H. G. del.

MOSES BROUGHT BEFORE PHARAOH'S DAUGHTER



We must not omit to notice the attendants behind, whose manner and attitude seem to intimate a suspicion, that the infant is more nearly related to their royal mistress than she is disposed to admit. There is, however, a strong similarity of countenance between the boy and his patroness.

The characters of the different personages here introduced are distinctly marked and well supported. The ornaments and distant scenery are appropriate, and the crocodile creeping from beneath the princess's chair fixes the vicinity of the place to the Nile. The line of beauty on the base of the pillar is properly introduced, the Greeks being indebted to the Egyptians for their first principles of the art.

FOUR PRINTS OF AN ELECTION.

PLATE I.

AN ELECTION ENTERTAINMENT.

THE confusion and extravagance which not unfrequently present themselves at county elections, have afforded abundant materials for the exercise of Hogarth's comic pencil; and although the *treating act* (as it is termed) prohibits election entertainments, yet as a record of what *was* formerly practised on such occasions, this print is abundantly deserving of attention.

Our artist then commences very properly with a dinner which is given at an inn in a country town, agreeably to the immemorial custom of *John Bull*, who transacts no important affairs without previously taking a *hearty dinner*.

At the lower end of the table on the right hand of the print, we see the candidate listening with all pos-



Hogarth del.

ELECTION ENTERTAINMENT



sible attention to a fat *lady* ; who, in her hand (which is behind him), holds a letter directed to *Sir Commodity Taxem*. The polite knight (who is said to be the late Thomas Potter, Esq.) has clasped the fair nymph with one arm ; while a girl having fallen in love with his diamond ring, is endeavouring to detach it from his finger. At the same time, a wag standing on a chair above him, has availed himself of the boundless familiarity (or rather licentiousness) which an election is supposed to sanction : with one hand he strikes the candidate's head against that of the woman, and *powders* his hair with the ashes of his tobacco-pipe. Before this group is *Abel Squat* (whose name and appearance singularly correspond), a dealer in ribbons, gloves, and stockings, purchased as presents for the occasion ; and for which he has received a fifty pound promissory note, payable in six months : he is contemplating the paper with symptoms that do not indicate much satisfaction at his bargain.

To the left of the candidate, beneath the *Standard of Liberty and Loyalty*, another group of figures is presented : it consists of a maudlin sort of gentleman, whose arm a professor of the razor is pinching with one hand, while (resting the other on his shoulder) he *whiffs* the hot fumes of mundungus into his eyes from a short pipe. The sufferings of this friend of the candidate does not however terminate *here* ; a son of St. Crispin gives his right hand a friendly squeeze, that seems almost to crush every joint.

Above them are a barrister, a young woman of a pleasing countenance, and an officer paying his addresses to her, while the intoxicated lawyer flourishes

a bumper over her head, and vociferates a silly toast. Next to this group a reverend divine has divested himself of his wig, and is wiping the fumes from his head. Though the dishes are removed from table, we see the voracious divine warming the last fragments of the haunch over a chafing-dish, in order that he may devour them with the more exquisite relish.

Behind, the band of musicians is placed: it consists of a performer on the bag-pipes, who accompanies his dulcet notes with a hearty scratching;—a female professor of the violin, whose grinning countenance is expressive of the pleasure she takes in the spectacle;—and of a pompous performer on the bass viol. The notes produced by this *trio* cannot but be gratifying to the musical ears of their auditors. In the middle of the table is a crooked figure ridiculing the enormous length of *chin* possessed by the professor of the bass viol, not considering his own *deformity* in that identical part of his person.

Two of the company beneath the window appear greatly delighted with hearing the song of "*An old woman clothed in grey*," which a droll genius* is chanting: in order to give the ballad its full effect, he has twisted a handkerchief or napkin into the representation of a face, which bears some resemblance to the gouty gentleman next him; and moves it in conformity to that humorous song. In the mean time a waiter behind pours the contents of a vessel

* This is a portrait of Mr. Parnell, an Irish gentleman, who was by profession an attorney, and was celebrated for his drollery and humour.

from the window upon the mob (of the opposite party below); who return the liquid compliment by a volley of stones, which is retorted by a man at the opposite corner, who hurls from the window a three legged stool among the assailants.

But neither the strains of harmony nor the other discordant sounds can arouse the magistrate whom we see expiring. He has *gorged* his stomach with oysters till he can no longer breathe; yet, true to *his* cause, even in the article of death, he grasps a fork on which an oyster is impaled. The village barber-surgeon in vain tries to *breathe a vein*: the vital spark is extinguished; and all the skill of this professor of shaving and phlebotomy is insufficient to make the purple current flow again.

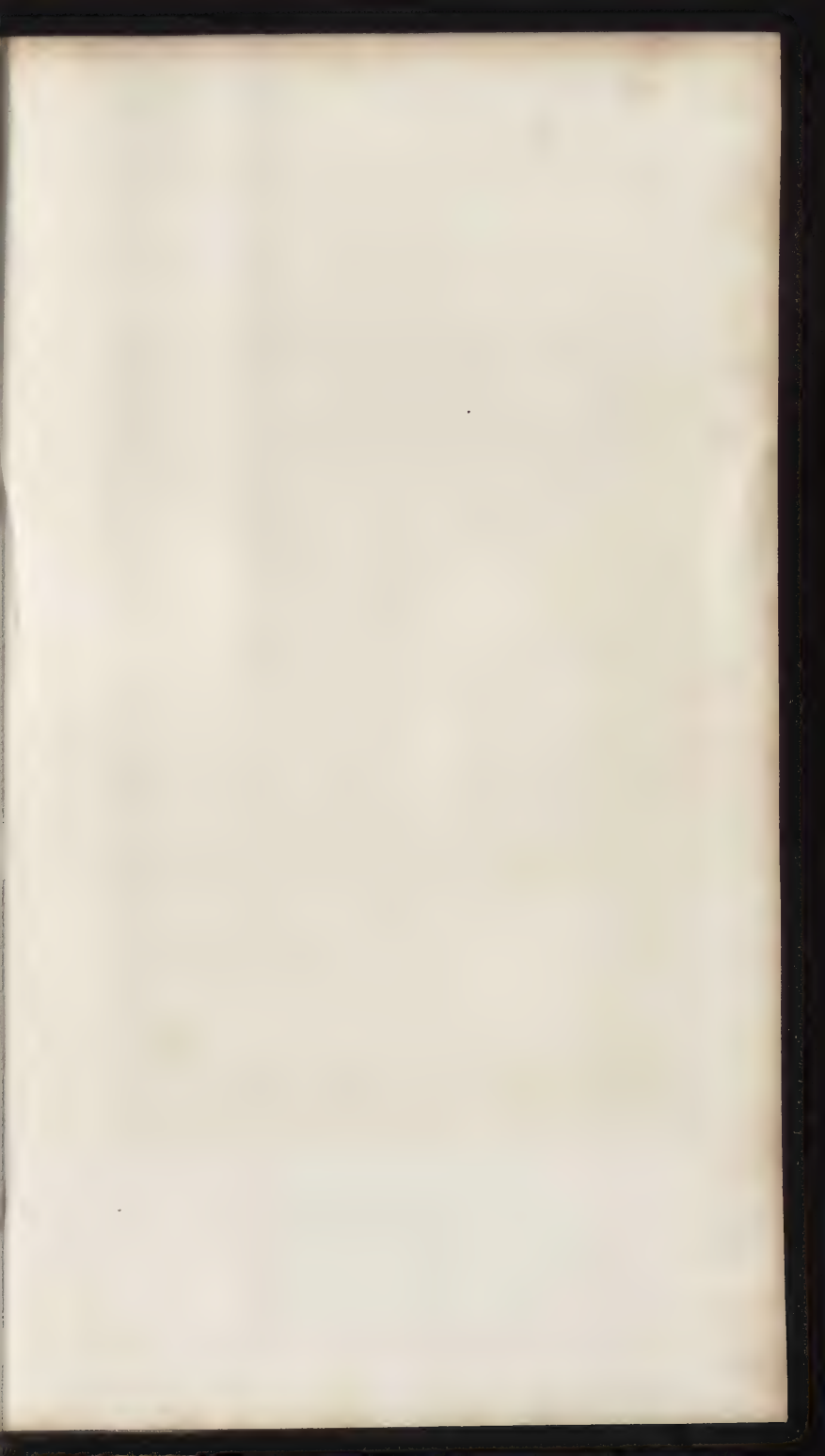
Behind his worship's chair, an agent of the candidate's attempts to bribe a puritanic tailor; who, regardless of the menaces of his termagant wife, lifts up his eyes and clasped hands, and with detestation refuses the unhallowed gold. A furious scene takes place at the door. A detachment of bludgeon-men (from the adverse party) ineffectually endeavours to force a passage into the apartment.

On the chair below the defunct magistrate, a luckless wight of the law, while in the act of reckoning up the *sure and doubtful votes*, is struck in the forehead with one of the stones cast into the room by the opposite party without; he has lost his centre of gravity, and is falling prostrate to the floor. A compassionate butcher is pouring gin into a wound which a *bludgeon-man* has also received on his head from a similar missile weapon; it does not however seem to have

made much impression upon the hero, who applies a glass of spirit-stirring liquor to his lips. To crown the whole, a boy is making punch in a *mashing-tub*.

The decorations of the room are suitable to the occasion. Against the wainscot are the electors' arms, viz. a *CHEVRON sable, between three guineas proper*, with an open mouth by way of crest, and the motto, "SPEAK AND HAVE." The countenances of the numerous characters here introduced are strongly marked, and well supported throughout. The face and air of the knight (Mr. Ireland remarks) is perfectly of Lord Chesterfield's school; the fellow scattering ashes on his head, and the cobbler, at the table, are marked with mischief. The fat woman, whom the candidate is saluting, "is of Mother Coles' family; and the divine has the corpulence and consequence of a bishop. The two country fellows looking with delighted eyes at Mr. Parnell, and an old man tortured by the gout, are admirably discriminated. The barber-surgeon and his brother butcher have so much *sang froid*, and display so little feeling for their suffering patients, that we may naturally infer each of them is in great practice."*

* Ireland's Hogarth, vol. ii. p. 112.





Hogarth del.

CANVASSING FOR VOTES

PLATE II.

CANVASSING FOR VOTES.

FROM an election entertainment to a canvass for votes the transition is natural. We are accordingly introduced to an active canvass by the opposite party. The scene is a country village. In the centre of the print a country freeholder is beset by two inn-keepers, who solicit his vote and interest: both are offering bribes, but one is much larger than the other; and honest Hodge's *determination* may pretty easily be guessed by the cast of his eye, which significantly intimates, that though necessity obliges him to accept a *douceur* from BOTH, conscience bids him vote for the most liberal paymaster.

One of the candidates is conciliating the interest of two belles in a balcony, by purchasing a variety of trinkets from a Jew pedlar. During this transaction a porter delivers to our candidate a letter on his bended knee: he has also brought a quantity of printed bills to be distributed, which announce that Punch's theatre is opened, and invite the worthy electors to behold his performances.

The shew-cloth of this exhibition is allusive to the subject. The lower part represents Punch, profusely throwing money amongst the populace; while the upper part offers a view of the Treasury, where a

waggon is in the act of being loaded with money, in order to secure parliamentary interest. In this piece Hogarth has seized the opportunity of ridiculing the clumsy and tasteless building of the Horse-guards; the arch of which is so low, that the sovereign's state-coachman, literally cannot pass with his head on; the turret also at the top is so low, as to bear considerable resemblance to a porter-butt! The inscription to this shew-cloth is appropriate enough:—"PUNCH, CANDIDATE for GUZZLE-DOWN!"

The woman in the corner, whom the grenadier eyes so wistfully, is the mistress of the inn: she is eagerly counting her money, seated on the head of an old ship that is placed at the door; this represents a lion ready to devour a *fleur de lis* (the arms of the old French monarchy), and is no bad representation of that spirit of animosity which has now for so many centuries characterised the two nations.

As this scene would be imperfect without *some* eating and drinking, our artist has introduced two men in the larder, very actively occupied in the exercise of their digestive organs; one is voraciously devouring a fowl, while the other attacks a buttock of beef. On the opposite (the left) side of the plate, two ale-house politicians—a barber and a cobbler,—are busily engaged in settling the concerns of the nation, and planning sieges with half-pence and pieces of tobacco-pipe.

The back ground presents an English mob, assembled together for the patriotic purpose of breaking the windows and demolishing the house opened by the contrary party. One of this party is mounted

on the cross-beam that supports the sign, and is skewering it through, forgetting that with it he also must be precipitated to the ground: in aid of his *patriotic* exertions, two fellows are with all their strength pulling a rope tied round the beam; and so resolute are these assailants in their determinations, that they persist in their mischievous design, regardless of the blunderbuss which the enraged landlord discharges at them.

The several characters are finely discriminated.

PLATE III.

THE POLLING.

ALL the necessary preliminaries being duly adjusted, the important day for polling arrives; and we are now to contemplate both parties at the hustings, availing themselves of every possible experiment in order to swell the number of votes. The sick, the blind, the lame, the deaf, all are pressed into service on this occasion.

The rival candidates are seated on two chairs at the back of the booth, (on the right of the plate): one of them seems pretty well assured of his success, and is sitting perfectly at his ease, and resting upon his cane: while the countenance of his opponent is marked by all that anxiety which we may suppose to agitate the mind of a candidate, with the prospect of *failure* before him. We proceed to the parties tendering their votes.

The tory interest, in order to support their pretensions, have called forth a maimed officer; who has lost a hand, an arm, and a leg in behalf of his country. The veteran laying his *stump* upon the book, the poll (or swearing) clerk bursts into a fit of laughter; which he endeavours to stifle with his hand, and which is not a little increased by the two barristers disputing



Hogarth del.

THE POLLING



the validity of his oath. The statute, it should be observed requires the *right* HAND (not a *stump*) to be laid upon the book, and furnishes abundant exercise to the quibbling talents of these professional gentry.

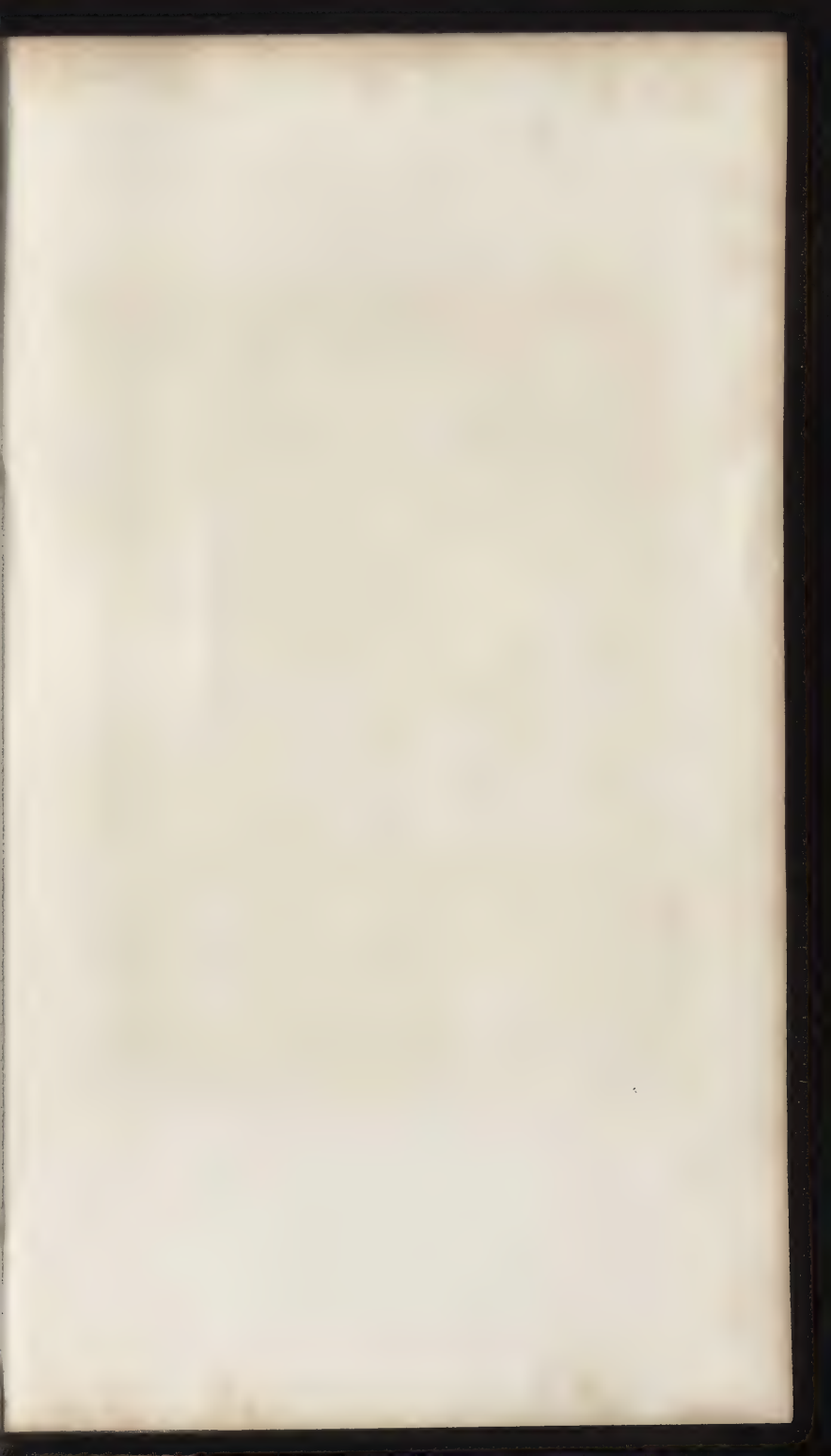
On the other side, the whigs have brought a paralytic *deaf idiot*; he is attended by a man in fetters, who instructs him by a whisper how he must give his vote. By the shackle on this man's right leg, and the paper in his pocket (which is entitled "*The Sixth Letter to the People of England*"), we ascertain him to be Dr. *Shebbeare*, of turbulent memory; and that he came into disgrace for being the author of that publication.* Behind him is another freeholder brought (almost dying) from his bed. So severe is the contest, that the opposition are reduced to the necessity of procuring votes, even at the risk of life.

The squibs, &c. usually incident to elections, are not wanting here. At the extremity of the hustings a woman is *chanting* a goodly ballad, the head-piece of which is a *gibbet* (emblematic of its contents); which the populace below regard with much glee and attention. Amid the numerous little strokes of humour which might be pointed out, we must not omit

* The doctor is said to have frequently asserted in a coffee-house that he *would* have either a pillory or a pension. He was *indulged* with both. In 1759 his "*Seventh Letter to the People of England*" exposed him to the resentment of the government; he was *pilloried*, and imprisoned for two years. On the accession of his late majesty, he laid aside his hostility to the existing government, together with his attachment to the Stuart family; and received a pension from Lord Bute. He testified his *gratitude* by publishing several pamphlets on the *side* of government, especially at the commencement of the American war.

to notice the fellow who is sketching the countenance of the (apparently) unsuccessful candidate.

In the left-hand corner, adverting to the disgraceful scenes of *venal corruption* that *formerly* attended elections, Hogarth has introduced the Chariot of Britannia breaking down, and *her* life in danger, while the coachman and footman are playing at cards upon the box, regardless of the shrieks of their mistress. Although (Lord Orford remarks) Hogarth was not happy in the introduction of this allegoric personage, yet it must be admitted that it is an admirable stroke at the interested motives of venal statesmen, who regard their own personal advantage rather than the promotion of their country's true interests. On the bridge in the back-ground, we discern a carriage with colours flying, and a *host* of freeholders proceeding to the hustings, in order to give their *free* and *independent* votes.





THE CHAIRING.

Engraved by del

PLATE IV.

CHAIRING THE MEMBER.

At length the poll is closed; and the successful candidate, seated in an arm-chair borne by four lusty men, is here performing his triumphant *tour* round the principal streets of the borough for which he is returned to parliament. As usual in these cases, he is surrounded both by friends and foes, who mutually express their regards, not indeed in the most orderly manner.

A thresher defending his pigs, brandishes his flail at a sailor: which, in its tremendous whirl, comes in contact with the skull of one of the bearers. He reels,—he staggers at such an unexpected salute; and the person of the *member* is in imminent danger of being precipitated to his mother earth. His hat is taking an aërial flight, in which his tye-wig seems likely also to participate. Alarmed at his perilous situation, a lady in the church-yard faints away in her servants' arms: in the meantime, two urchin sweeps divert themselves by placing a pair of gingerbread spectacles upon a death's head, which appears on the gate-post. To increase the confusion, while the bear is devouring some offal, the monkey seated on his back has a carbine by his side, which accidentally goes

off, and kills the sweep upon the wall.* The ancient *fiddler* seems determined to enjoy his *own* music, not knowing which of the two parties is most deserving of *his* suffrage.

In the opposite corner, a soldier is regaling himself with a cheekful of the best Virginia, and preparing to dress himself after a pugilistic contest. Close by, three different cooks are conveying as many covers to the lawyer's house; in the first floor of which a company of the Tory party are recreating themselves with beholding the noise and confusion below. One of these personages (who is distinguished by a ribbon), is said to be designed for the late Duke of Newcastle, who was unusually busy at elections, in order to establish an interest by making court to the lowest of the people.

Fighting and drinking being the ordinary concomitants of such festive occasions as that now before us, Hogarth has introduced some correspondent figures. We see in the back-ground two fellows forcing their way through the crowd, with two barrels of home-brewed ale: and close by them, a woman is inflicting condign punishment on her husband for leaving his

* This has been supposed to allude to the following circumstance, which took place during the Oxfordshire Election, in 1754. At the conclusion of the scrutiny, the gentlemen of the *new interest* (as they were called) set out in a grand cavalcade down the High-street. On Magdalen Bridge, some dirt and stones being thrown by the populace of the other party, a pistol was discharged from a postchaise, and shot a chimney-sweeper who was active in the assault. *Gent. Mag.* vol. xxiv. p. 289.

business: by the thread round his neck, and the scissors by his side, we ascertain that he is a tailor. Our artist (it has been remarked) seems to have had a peculiar antipathy to persons of this trade. In Le Brun's celebrated picture of the '*Battle of the Granicus*,' the painter has represented an eagle hovering over Alexander's helmet; and this idea our artist has whimsically parodied by delineating a goose fluttering over the tye-wig of the trembling candidate.

"The ruined house" (Mr. Nichols has appropriately remarked) "adjoining to the attorney's, is a stroke of satire that should not be overlooked; because it intimates that nothing can thrive in the neighbourhood of such *vermin*."—It was however, more probably destroyed by the riotous mob, as having belonged to one of the adverse party.*

Although, in the present scene, we see only one member *actually* chaired, yet from the shadow against the town-hall, we may infer that the procession of the other successful candidate is just setting out. Against the church is a sun-dial, with the motto—WE MUST, beneath it; intimating that *we must die—all*. This, it must be confessed, is but a poor pun, but it is probable that Hogarth intended it so to be understood.

All the incidents in this plate are whimsically yet skilfully combined, and with a strict regard to nature. The arch roguery of the sweeps on the wall, —the *pallid* fear imprinted on the countenance of the

* Nichols's Hogarth, vol. i.

member,—the self-complacency of the scraper on cat-gut,—the meagre French cook, and the other two English cooks, are all replete with humour, and are in every point of view most strikingly characteristic.

BEER STREET AND GIN LANE.

WE have already had occasion to remark the attention which Hogarth has paid to the selection of such subjects for many of his pictures, as were calculated to instruct, while they delighted the eye of the observer. The design of this print, and of its companion piece (Gin Lane), is thus stated by the artist himself.

“ When these two prints were designed and engraved, the dreadful consequences of gin-drinking appeared in every street. In Gin Lane every circumstance of its horrid effects is brought to view, *in terrorem*. Idleness, poverty, misery, and distress, which drives even to madness and death, are the only objects to be seen ; and not a house in tolerable condition, but the Pawnbroker’s and Gin shop.

“ Beer Street, its companion, was given as a contrast ; where that invigorating liquor is recommended, in order to drive the other out of vogue. Here, all is joyous and thriving. Industry and jollity go hand in hand. In this happy place the pawnbroker’s is the only house going to ruin ; and even the small quantity of porter that he can procure is taken in at the wicket, for fear of farther distress.”*

These two plates were published in the year 1751.

* Ireland’s Hogarth, vol. iii. 345.

BEER STREET.

Motto.

"Beer, happy produce of our isle,
Can sinewy strength impart;
And, wearied with fatigue and toil,
Can cheer each manly heart.

"Labour and art, upheld by thee,
Successfully advance;
We quaff the balmy juice with glee,
And water leave to France.

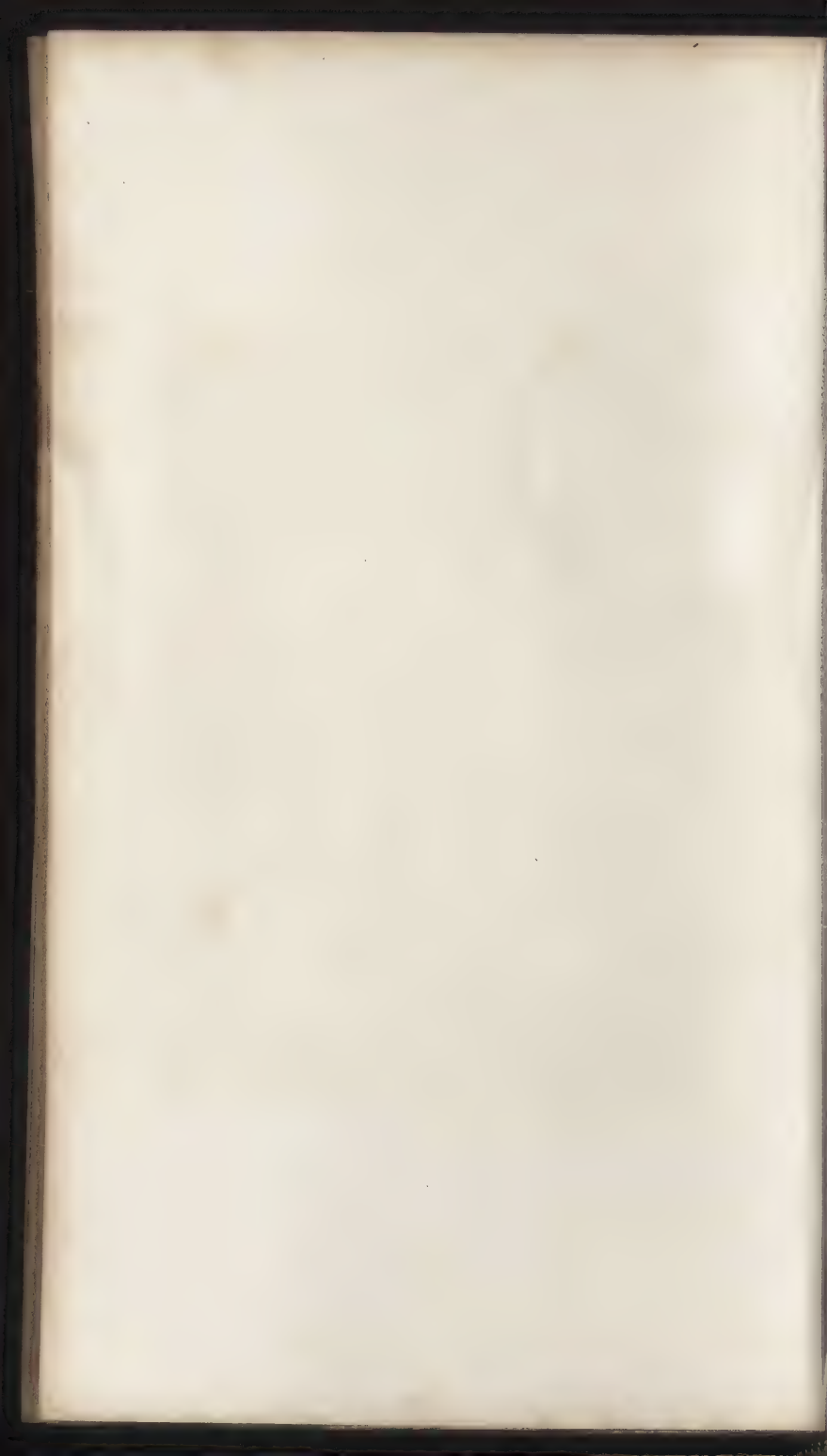
"Genius of health! thy grateful taste
Rivals the cup of Jove:
And warms each English generous breast,
With liberty and love."

IN this print, Hogarth offers to our view an excellent representation of John Bull in his happiest moments. A general cessation from work appears to have taken place; and all parties are regaling themselves with refreshing draughts of the cheering liquor PORTER,—not that deleterious mixture which rumour asserts to have been imposed a few years since on the lower classes,—but the wholesome beverage, brewed from



Hogarth. Del.

BEER STREET



genuine malt and hops, which is calculated at once to nourish and strengthen the honest labourer.

On the left, we have a group of jovial tap-house politicians, consisting of a butcher, a cooper, or blacksmith (for the *trade* of this personage has not yet been ascertained by the illustrators of our artist), and a drayman. The two former grasp a foaming pot of porter; and the cooper or blacksmith having just bought a shoulder of mutton, is waving it in the air. In the *first* stage of this print Hogarth had represented this man as elevating an astonished Frenchman from the ground, *with one hand*: but the idea being rather too extravagant, he afterwards altered the engraving as it now stands. By the king's speech* and the *Daily Advertiser* lying on the table before them, it is evident they have been studying the arranging the affairs of the nation. The drayman (the last of this trio) is whispering a soft tale to the servant girl, round whose waist he has thrown one arm, while the other grasps a foaming tankard. The simplicity of the girl, in listening to this fellow's addresses, excites the risible faculties of the butcher, who indulges himself in hearty laughter at her expence.

On the right, a city porter has just set down his load of books, consigned for waste paper to Mr. Pas-

* The speech of his Majesty, GEORGE II., contains the following (among other) passages, which were much admired at the time they were published—" *Let me earnestly recommend to you the advancement of our commerce, and cultivating the arts of peace; in which you may depend on my hearty concurrence and encouragement.*"

tem the trunk-maker, in St. Paul's Church-yard; and is about to recruit his spirits by an invigorating draught. Two fishwomen in the centre are supplied with a flaggon of beer, and are singing with much glee Mr. Lockman's verses on the herring fishery.* Behind, some paviours are refreshing themselves while at work; and still further in the back-ground, two chairmen have set down their massy load (a dame of quality going to court), and are in like manner resting their exhausted strength and spirits.

In a garret window we see three journeymen tailors, and on the roof of the adjoining house several bricklayers, all partaking of the general hilarity. This next house belongs to a publican; whom, by his repairing it, we may reasonably infer to be in the high '*way to wealth*;' while the pawnbroker's dwelling opposite, is fast verging to decay for want of trade.

The meagre, lank-visaged artist, who is copying a bottle from one hanging before him, has been considered as a satire on John Stephen Liotard, a portrait painter and enameller, who came from Geneva in the reign of George II., and of whom Lord Orford has left the following character.

"Devoid of imagination, and one would think of memory, he could render nothing but what he saw

* At the time these prints were published, British herrings became very plentiful, under the protection of the society for promoting the British fisheries. To this society Mr. Lockman was secretary: the ballad in question which he wrote on the herring fishery was set to music, and sung with very great applause at Vauxhall.

before his eyes; freckles, marks of the small-pox every thing found its place: not so much from fidelity as because he could not conceive the absence of any thing that appeared to him. Truth prevailed in all his works, grace in very few or none."*

* Works, vol. iii. 474.

GIN LANE.

Motto.

"Gin, cursed fiend, with fury fraught,
 Makes human race a prey;
 It enters by a deadly draught,
 And steals our life away.

"Virtue and truth, driv'n to despair,
 Its rage compels to fly:
 But cherishes, with hellish care,
 Theft—murder—perjury.

"Damn'd cup! that on the vitals preys,
 That liquid fire contains,
 Which madness to the heart conveys,
 And rolls it through the veins."

THE last scene presented us with a faithful delineation of health, content, and good humour: we have now to contemplate the hideous contrast, produced by the general use of British spirits among the poor. In *Beer Street* it may be recollected that all the houses (*the pawnbroker's only excepted*) were in good repair. In *Gin Lane*, Master GRIPE's alone (beside the dwellings of the distiller and undertaker) is in good con-



Hogarth del.

GIN LANE



dition; nearly all the others being in a tottering, ruinous state. This miscreant's name and business admirably correspond. Behold him (on the right of the plate) *scrutinizing* the tendered articles by way of pledge, lest he should lend too much upon them. One of his customers is a journeyman carpenter, pawning his *saw*; while a tattered female brings her tea-kettle and other articles in order to obtain the means of purchasing the deleterious (may we be permitted to add *infernal*) spirit, which has—vulgarly indeed—but most emphatically, been termed *STRIP ME NAKED*!

Opposite the pawnbroker's door, against the wall, are two figures stupified by the noxious draught; one of them (a woman) has fallen asleep, and thereby gives the snail—fit emblem of sloth—an opportunity of creeping over her. The other, a boy, tormented with famine, which is indelibly impressed on his countenance, is gnawing a bare bone, the possession of which a hungry bull-dog is contesting with him.

At the top of the steps a more disgusting object presents itself. An intoxicated mother (whose legs are broken out into ulcers) is taking snuff, regardless of her infant, which falls into the area of a gin cellar. Over the entrance to this cavern of despair, an inscription was engraved on the larger plates, but which would not have been legible in our copies, if we had attempted to have introduced them: it is however too horribly appropriate to be omitted, and runs as follows:—"DRUNK FOR A PENNY: DEAD DRUNK FOR TWOPENCE: CLEAN STRAW FOR NOTHING."

At the foot of the steps, a retail vender of gin and ballads is at the point of expiring; *corroded* by the

constant use of that ardent spirit, we see him reduced to a skeleton, after having pawned or bartered his shirt, waistcoat, and stockings. The scene in the back-ground is not less disgusting.

Among the various figures introduced, we see an old woman in the act of being conveyed to her lodgings in a wheelbarrow, followed by a young fellow, who tenders an additional glass to her. In the garret above, a barber has in a fit of insanity hung himself; beneath, is a crowd assembled at the door of Killman, the distiller, anxiously expecting their respective allowances. Among them, we contemplate a mother drenching her infant with *the liquid fire*; while two charity girls are mutually drinking healths in the same detestable beverage; and still further back, two (*apparently*) lame beggars are quarrelling,—one of whom wields his crutch with much dexterity, while his antagonist levels a stool at his devoted head.

Two more objects remain to be noticed. The one is a beautiful female, killed by the excessive use of this ardent spirit, whose corpse two men are placing in a shell by order of the parish beadle. The officer's compassionate attention seems to be directed to her orphan child, who is loudly lamenting for the loss of its mother. The other object is a dancing maniac, "grinning horribly a ghastly smile," with a pair of bellows in one hand, and his child impaled on a spit in the other. The agonized mother is screaming behind him. But we forbear to expatiate on a subject so detestably horrid as this part of the present plate.

The scene is laid in St. Giles's parish, the lower inhabitants of which in Hogarth's time were notorious

for their immorality and depravity: although circumstances have somewhat changed the *face* of things, still that part of the metropolis calls aloud for the intervention of some friendly power. And the *curious* observer of manners, who is disposed to risk his person, may in some parts still behold the pewter measures chained to the tables of the liquor houses, and hear the chains clanked, in order that the empty vessels may be replenished.

THE INVASION ; OR, ENGLAND AND FRANCE.

PLATE I.

ENGLAND.

Motto.

" See John the soldier, Jack the tar,
With sword and pistol arm'd for war,
Should *Mounseer* dare come here :
The hungry slaves have smelt our food,
They long to taste our flesh and blood,
Old England's beef and beer !

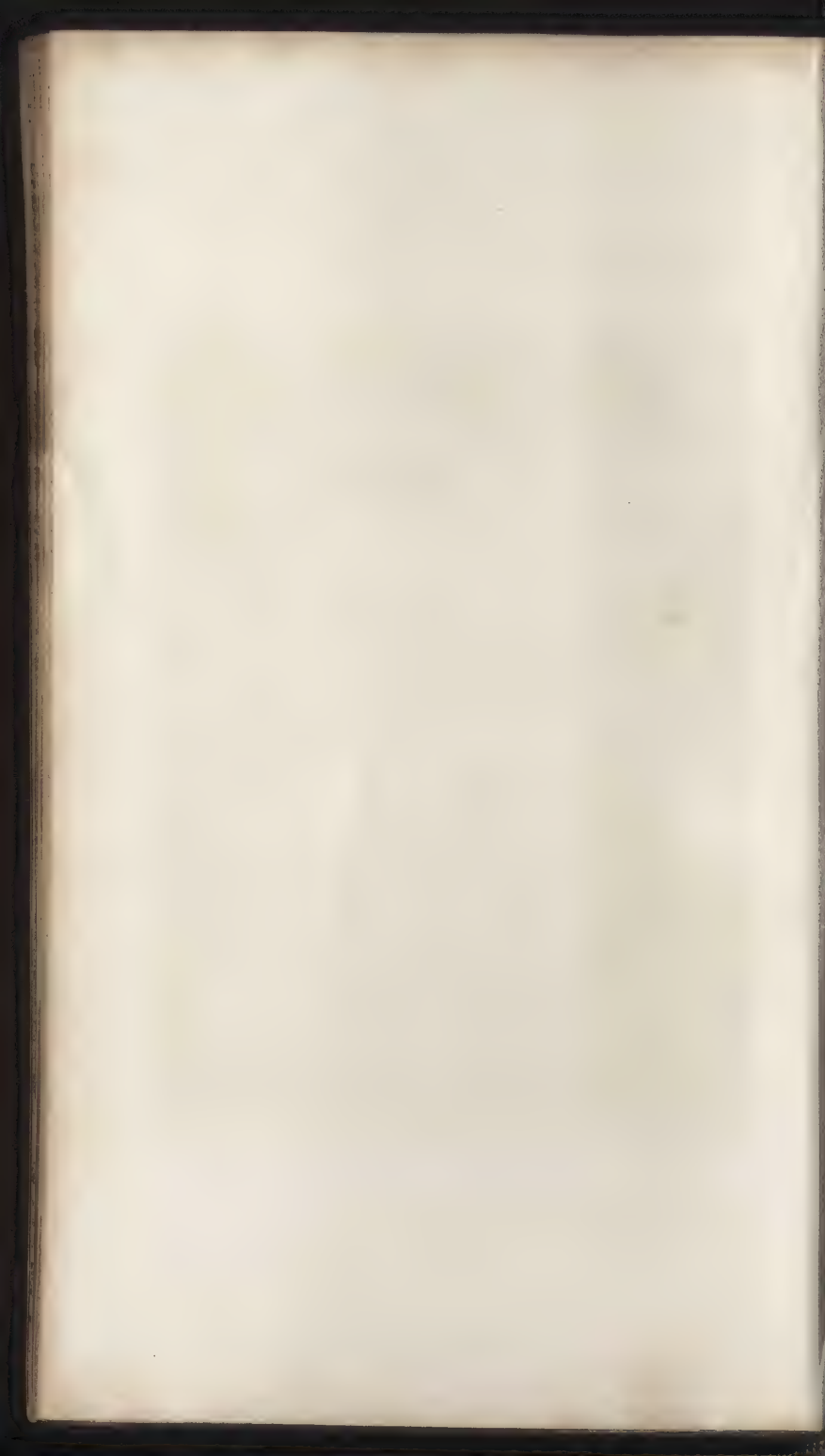
" Britons, to arms ! and let 'em come,
Be you but Britons still,—strike home !
And lion-like attack 'em :
No power can stand the deadly stroke
That's given from hands and hearts of oak,
With liberty to back 'em."

THIS print and its companion were published in the year 1756, when a war broke out between this country and France. The present scene is designed to shew the alacrity of all parties in coming forward on that occasion, in order to support their country's interest.



Hogarth del.

ENGLAND



In the group on the right, a gallant peasant relinquishes the guidance of the plough, to wield a musket; and lest his being *under the standard* should cause his rejection, he is deceiving the serjeant by standing on tip-toe.

On the opposite side, a grenadier is chalking on the wall of the public-house a figure of his majesty of France, whose robe is covered with fleur-de-lis; and agreeable to the custom of that day, a label is appended to his mouth with the following sentences:—" *You take a' my fine ships; you be de pirate; you be de teef; me send my grand armies and hang you all.*" Correspondent with this threat, the *grand monarque* grasps in one hand a gibbet, and lays the other on his sword.

This circumstance excites the mirth of the soldier and sailor, who with their girls are standing by, and seem greatly to enjoy this *chef d'œuvre* of art. One of the latter places her forefinger against the prongs of a *fork*, to shew (Mr. Ireland observes), that the performance has *some point*, while the other measures the capacious breadth of the military artist's shoulders.

The scene is laid at the sign of the late gallant *Duke of Cumberland*, who is mounted on a proud charger: on the table out of doors, a buttock of beef invites attention. The soldier has laid his sword across the latter, and the sailor has placed his pistols over a tankard of strong beer. The paper lying on the table is the celebrated national song of "*Rule Britannia*;" and the little fifer playing *God save the King*, is the same whom we have seen in the MARCH TO FINCHLEY.

The back ground exhibits a sergeant drilling a company of young recruits.

The mirth, good humour, and air of content delineated on the countenances of the figures here introduced, presents a striking contrast to the lank and meagre personages whom we now proceed to contemplate in the companion to this print.





PLATE II.

FRANCE.

Motto.

“ With lanthorn jaws, and croaking gut,
 See how the half-starv'd Frenchmen strut,
 And call us English dogs;
 But soon we'll teach these bragging foes,
 That beef and beer give heavier blows
 Than soup and roasted frogs.

“ The priests, inflam'd with righteous hopes,
 Prepare their axes, wheels, and ropes,
 To bend the stiff-neck'd sinner;
 But, should they sink in coming over,
 Old Nick may fish 'twixt France and Dover,
 And catch a glorious dinner.”*

THE scene before us represents an embarkation of French troops, in order to invade England: so little are the troops disposed to go on this hazardous expedition, that the sergeant is obliged to goad them on with his halbert!

The meagre appearance of the troops is very broadly accounted for by their unsubstantial diet.

* These verses and those in the preceding print were written by Mr. Garrick:

The foreground of this plate exhibits a little ale-house, whose sign is a *wooden shoe*, with the inscription (which could not here be reduced so as to be legible) "*soup maigre à la sabot royal*"—(soup meager at the royal wooden shoe.) In the larder, such as it is, some bones of beef (void of flesh) are suspended, and an officer is in the very humble office of roasting a number of *frogs*, which he has spitted on his sword. Close by him is the royal standard of France, which has (in the larger prints) the following inscription in large letters:—"VENGEANCE, AVEC LE BON BIER, ET BON BEUF, D'ANGLETERRE,"—*Vengeance with the good beer and good beef of England*. This seems to excite a momentary joy in the countenances of some of the soldiers, who apparently are devouring by anticipation our substantial British fare.

But though the military do not in general relish this expedition, the priest before us seems to enjoy much gratification in the prospect of compelling the heretics to return into the bosom of the church. The scroll in the sledge contains a plan for a monastery *to be erected* at Blackfriars; and in the same vehicle he has already deposited an image of St. Anthony, accompanied by his pig, a gibbet, scourges, wheels, and other instruments of torture; and is in the act of adding to them an axe, the sharpness of whose edge he is trying with his fingers. These are designed for the establishment of a British INQUISITION.

In the back ground, in order to intimate that agriculture must suffer by the invasion having taken away all the men, two women are introduced ploughing up a barren promontory. If we may credit the assertions

of some recent travellers in France, the restless ambition of its late ruler furnished such incessant employment for his *male* subjects who were capable of bearing arms, that the agricultural labour was, in several departments, performed almost exclusively by women.

THE COUNTRY INN-YARD; OR, THE STAGE COACH.

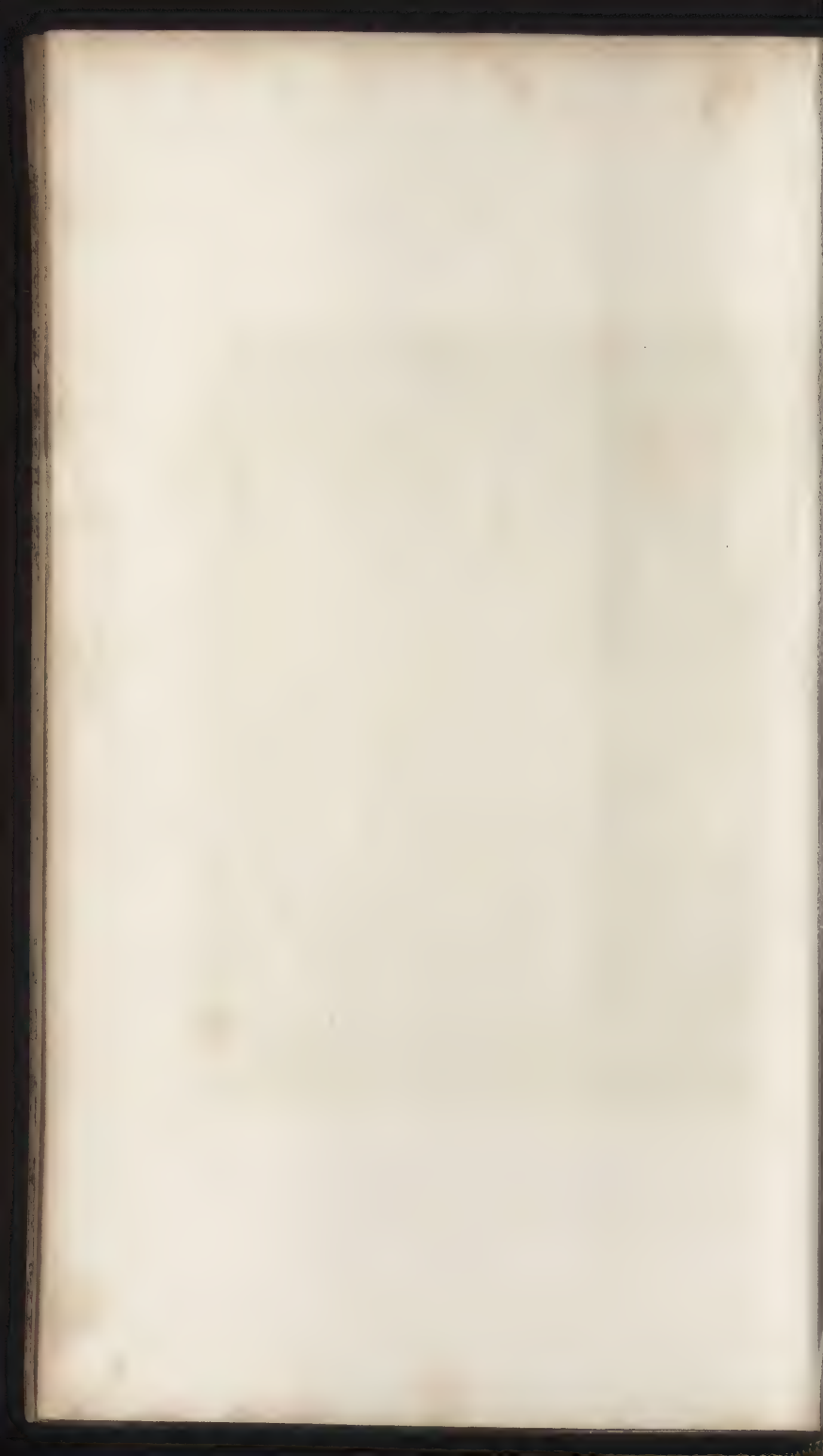
THE scene here presented to us is such an one as must be familiar to the recollection of every spectator, who has left his tranquil home, whether for business or for pleasure. The bustle and consequence of the landlady in the bar, are well contrasted by the obsequiousness of the landlord; who seems to be vouching for the moderation of every item in his bill. His asseverations do not appear to carry conviction to the mind of the paymaster. A fat lady is forcing her way into the coach, while a fellow-traveller holds her dram-bottle. Opposite to the latter, a rich old fellow (who has come part of his way in a post-chaise) disregards the application of the hump-backed postilion for the accustomed fee. The old dame in the basket behind, enjoys her pipe of Virginia with great complacency. On the roof of the vehicle are seated an English sailor and a French lacquey, whose countenances afford a good contrast of the manners of the two nations.

The noise and confusion usually incident to country-inn yards are much increased by the noisy fellow



Esquith del.

COUNTRY INN. YARD.



at the window, who is raising some dulcet notes on his French horn, while the landlady rings in vain for her chambermaid, whom a fellow is kissing in the passage. And in the back-ground an election procession is about to set out. The performers in this farce have chaired a figure, in one of whose hands they have placed a horn-book, and in the other a rattle. This was intended for *Child* Lord Castlemain (afterwards Lord Tylney), who opposed Sir Robert Abdy and Mr. Bramston, in a strong contest for the county of Essex. The horn-book, bib, and rattle are obviously allusive to the name, viz. *Child*. At the election a man was placed on a bulk, with a figure representing a child in his arms: and as he whipped it, he exclaimed—"What, *you little child*, must you be a member?" In this disputed election, it appeared from the register book of the parish where Lord Castlemain was born, that he was only twenty years of age when he offered himself a candidate. The family name was changed from Child to Tylney, by act of parliament, in the year 1735.

Trusler thinks that the scene is at an inn on the Dover Road, but it is more likely to be somewhere in Essex; though it has puzzled the ingenuity of former illustrators of our artist to ascertain the particular place.

PAUL BEFORE FELIX.

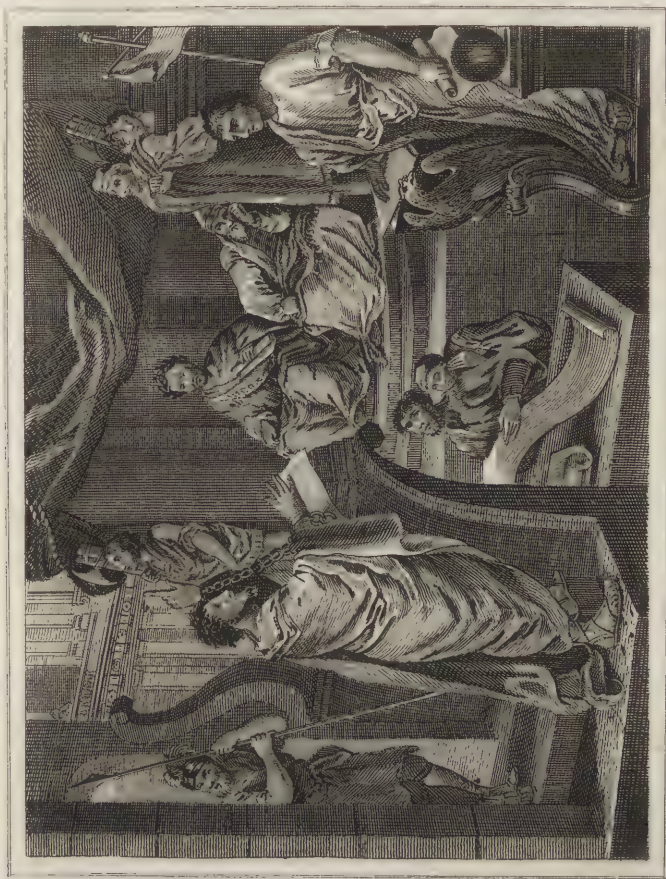
PLATE I.

Motto.

"And as he reasoned of righteousness, temperance, and judgment to come, Felix trembled."—Acts xxiv. 25.

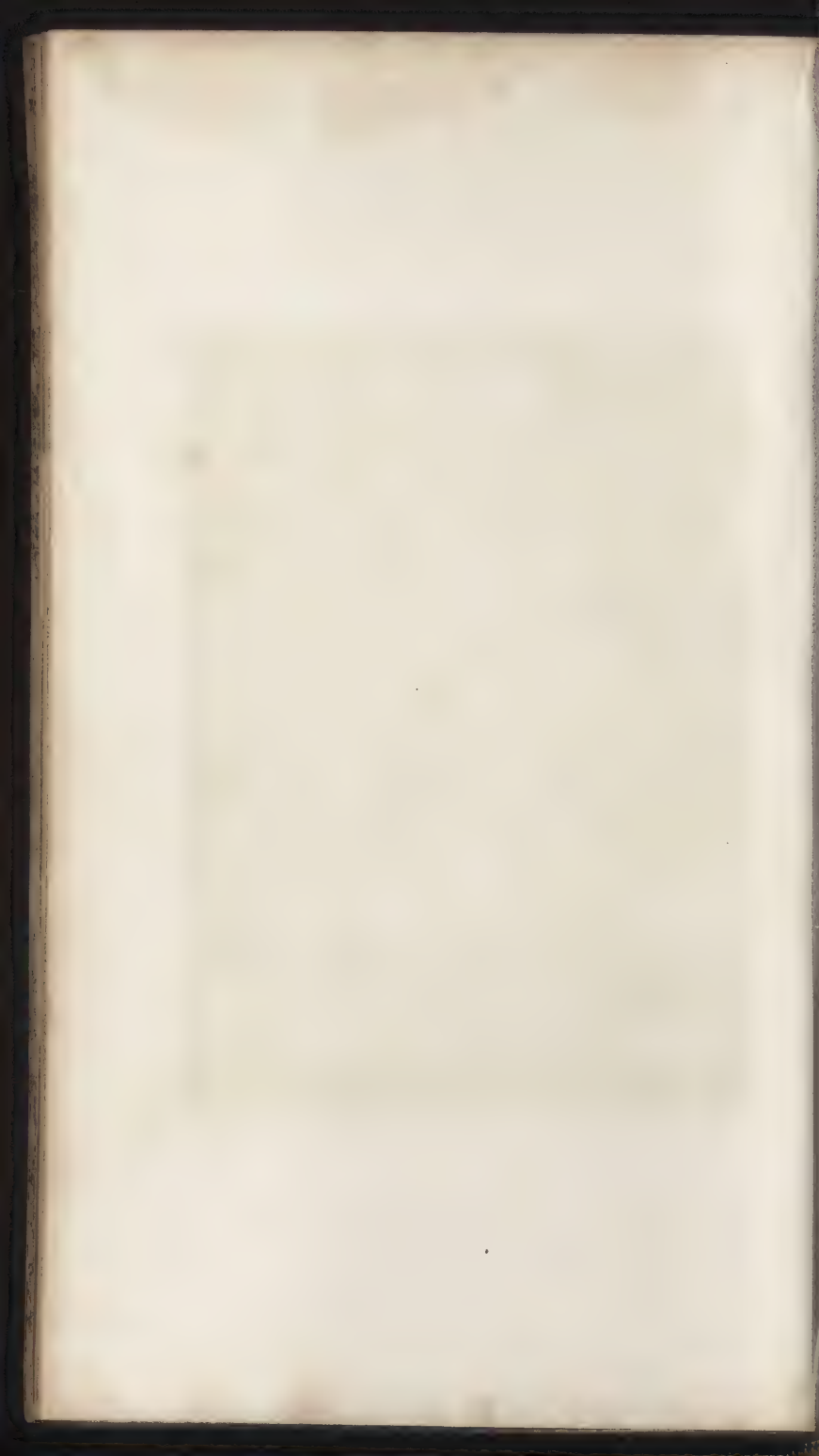
THE original picture is at present in Lincoln's Inn Hall, in which the Lord Chancellor holds his sittings after the several terms, for dispatching the suits in the Court of Chancery; which, being a court of equity, is, perhaps not inappositely, decorated with a picture representing an unjust judge writhing under all the tortures of an agonized, guilty conscience. As the circumstances to which the artist alludes must be familiar to every one who peruses the sacred volume, we proceed directly to a concise examination of the print.

The proconsul Felix is surrounded by the fasces, standard, and other appendages of office. He is recorded to have been rapacious, intemperate, and unjust: with peculiar propriety, therefore, does the apostle urge righteousness and temperance, and enforce his appeal by the doctrine of a future judgment. The magistrate trembles, while the prisoner speaks



Hogarth del.

PAUL BERTORELLA



with firmness ; the prisoner, though in chains, makes his judge tremble ! The attention of the whole court is fixed, and their countenances indicate the thoughts that agitate their breasts. One is enraptured at his doctrine ; a second receives the dreadful truths with salutary fear ; while a third is internally convicted, a fourth hangs as it were on the apostle's lips for the celestial accents. Even Tertullus (who is standing under the column on the right) ceases his accusation with disappointed amazement. The *physiognomy* of the high priest Ananias, evidently declares his abhorrence of the man ; and indicates, that notwithstanding he is unable to resist the convincing weight of the apostle's arguments, still he cannot conceal his professed hatred of the Christians.

Although Hogarth does not excel in historical composition, yet it must be admitted, that this picture is not altogether unworthy of his talents. The characters are all strongly marked ; the attitudes are judiciously varied.

PLATE II.

PAUL BEFORE FELIX.

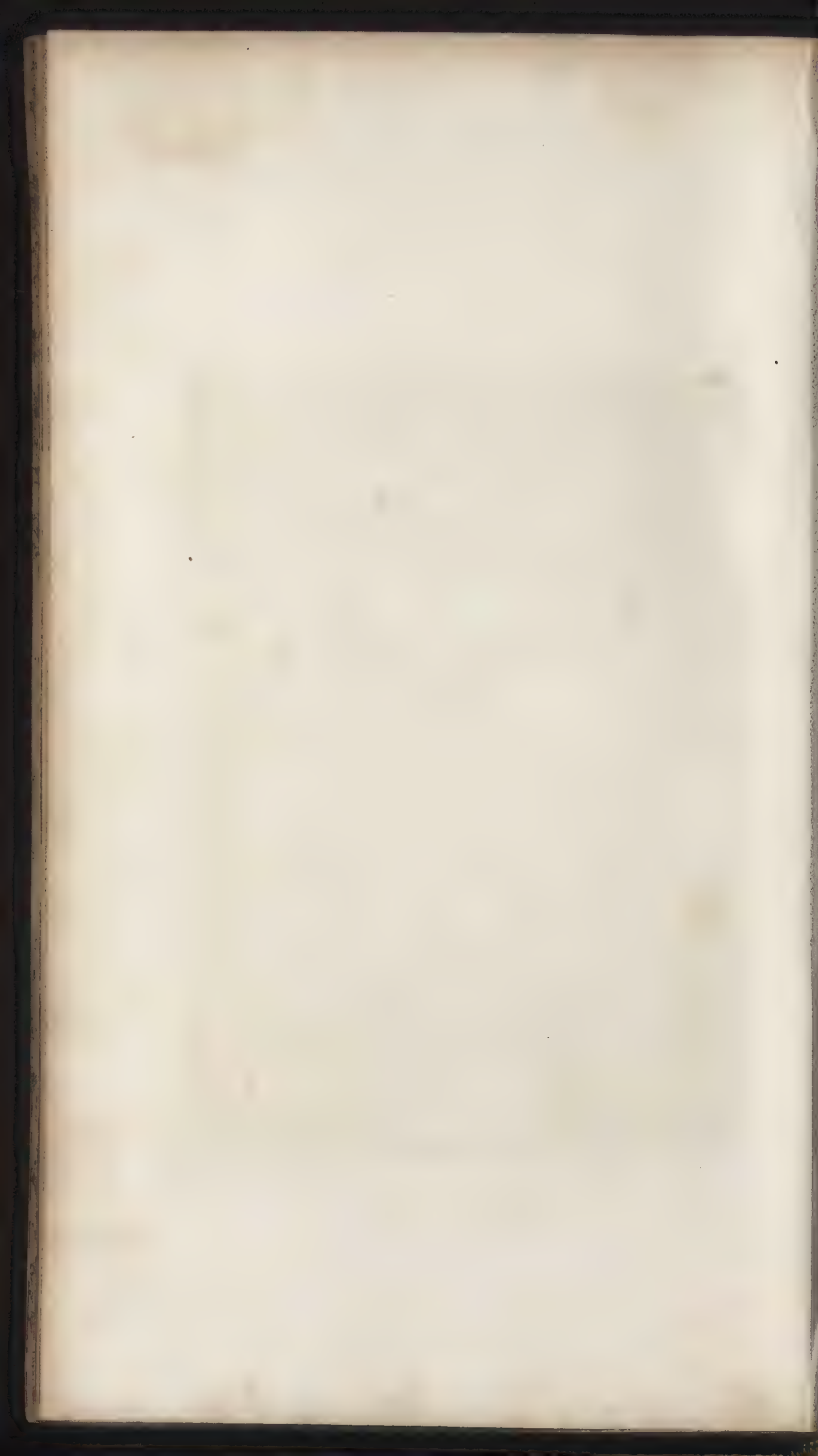
THERE is but little difference between this plate and the last. The countenances indeed are somewhat varied, and Drusilla, the wife of Felix, is *here* introduced, agreeably to the sacred record. The artist has described her as a fine woman; whose beauty is heightened by the contrasted features of the persons around her. The presence of this woman serves to exalt the character of Paul, the subject of whose discourse before Felix is chosen with singular propriety. Drusilla was a Jewess; her first husband (a heathen sovereign) submitted to the most rigorous ceremony of Judaism, in order to gratify her: but Felix being struck with her charms, prevailed on her to leave her lawful husband and marry him. Drusilla is not the first person whom ambition, or the love of riches and honour has prevailed upon to desert the sober path of rectitude.

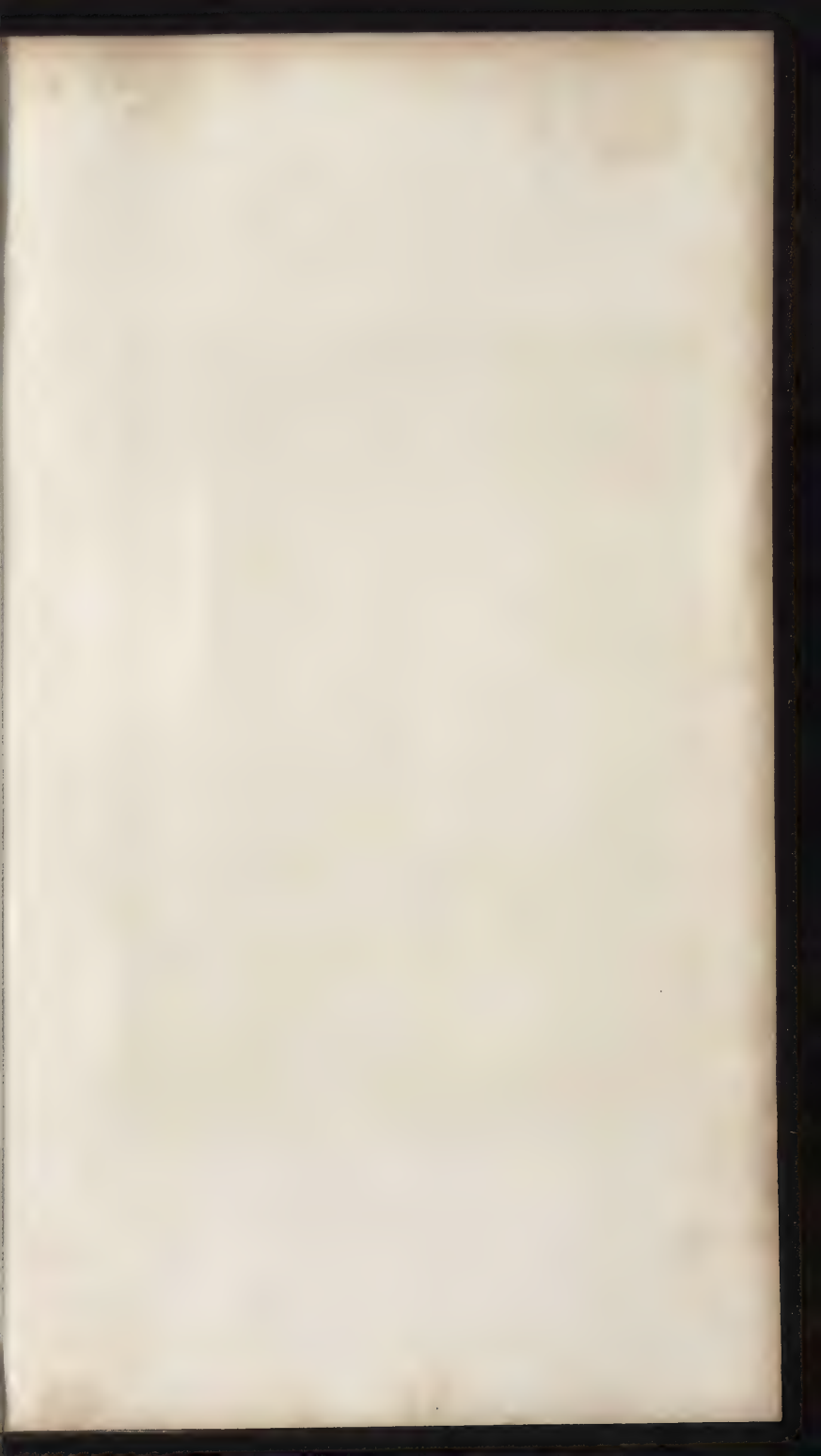
This print is also from the original in Lincoln's Inn Hall, but is less known than the preceding picture on the same subject; the wife of Felix having been omitted because the apostle's hand was improperly placed before her. Though the present plate has been held in little estimation, yet, as an undoubted production of Hogarth's pencil it was too valuable to be omitted: we have therefore given it a place in our collection.



Hogarth del.

PAUL BENOIRE FELIX







Hogarth del.

PAUL BEFORE FELIX

PLATE III.

PAUL BEFORE FELIX.

THE avowed design of this very humorous print was to ridicule Rembrandt's style of etching, which prevailed greatly at the time Hogarth flourished. The *dramatis personæ* are the same as in the two former plates. The proconsul may easily be ascertained by his laurelled brow; Drusilla (who sits next him) is delineated with a dog in her lap, in ridicule of the foolish fondness of some modern ladies for the canine race; her olfactory nerves, as well as those of her companion, appear to be violently affected. The high-priest, swollen with pride and indignation, seems almost to start from his seat and sacrifice the apostle, but that a senator prevents him; while Tertullus, arrayed as a *serjeant at law*, is rending his brief in a fit of mortified pride and revenge. The attitudes and countenances of the officers of the court, and other spectators are correspondent with the true Dutch style, which this print was designed to satirize.

Our artist has delineated Paul as a little mean-looking man, and accordingly has placed him on a stool, in order that he may command the court. A fat unwieldy *guardian* angel lies *asleep* at his feet; of which opportunity a little imp avails himself with a malignant grin, to saw the leg of the stool asunder, and precipitate the apostle to the ground. Behind creeps

a black snarling cur, belonging to Felix, whose name appears inscribed on the collar round his neck. He seems ready to seize St. Paul the moment his tottering stool gives way.

Above, on the left of the print, appears a jolly statue of JUSTICE, one only of whose eyes is covered: she stands majestically poising in one hand [the *impartial* scales, while the other brandishes a *butcher's knife*, on the blade of which is engraven a dagger, (the arms of the City of London). This corpulent goddess, grown fat by the law, is scarcely able to support the massy bags of gold that hang at her side.

At the feet of Tertullus, a malicious imp of darkness is eagerly gathering up the fragments of his brief; and at the table behind him several curious personages are introduced. One of these (a woman) is fast asleep, regardless of the apostle's torrent of eloquence; the next, who is apparently the *clerk in court*, is sagaciously mending a pen; the olfactory senses of the two next are grievously offended by some noxious odour, the cause of which is pointed out by the venerable bearded figure next the scribe. The Jew who stands next is in an attitude of amaze at the vehement action and language of Paul.

The print now described was originally given as a receipt ticket to the serious *Paul before Felix*, and to *Moses brought before Pharaoh's Daughter*. The *drowsy* angel (Mr. J. Ireland has been informed) was intended for Luke Sullivan, an engraver whom Hogarth frequently employed; but it is by no means certain who was the original portrait of Tertullus: by some it has been said to represent a Mr. Hugh Campbell, an

advocate *not* remarkable for much elegance of style or politeness of manners ; while others assert it to have been designed for Dr. W. King, formerly principal of St. Mary's Hall, Oxford ; and in proof of their assertion, refer to an ascertained portrait in Worlidge's *View of Lord Westmoreland's Installation*, (1761,) to which it has a striking resemblance.*

* Mr. J. Ireland's Hogarth, vol. ii. p. 88.

THE SLEEPING CONGREGATION.

THE scene of the present picture is laid in a country church, erected it should seem at a time when our ancestors paid but little regard to the lighter orders of architecture; the sombre appearance of the edifice is sufficient *of itself* to invite the occupiers of its pews to gentle slumber, independent of any gentle *opiate* which the officiating minister may supply.

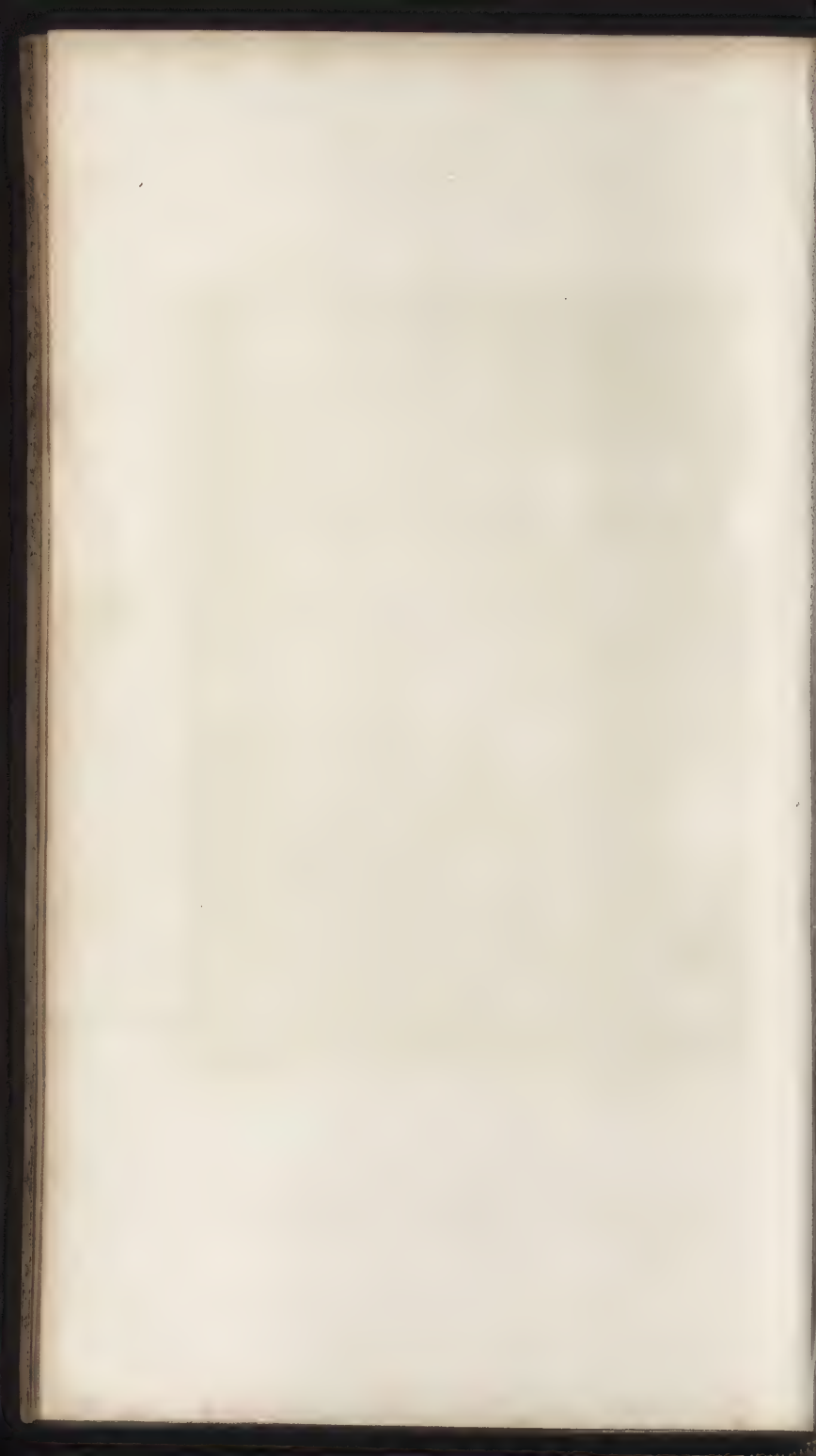
The text* from which our drowsy divine is preaching, is admirably suited to the rustic audience; who, fatigued by the labour of the preceding week, have taken him at his word, and who (with the exception of two wakeful old dames and the clerk) are all quietly taking their rest. As it was formerly the custom to place an hour-glass by the preacher's side by way of admonition, our pulpit orator is accordingly equipped with that memento of departing hours; and on the side of the pulpit the following *appropriate text*, (which could not be sufficiently reduced to be legible *here*) was inscribed:—" *I am afraid of you, lest I have bestowed upon you labour in vain,*"—(Gal. iv. 2.) The drawling manner of the parson is delineated in his countenance.

* "Come unto me all ye that labour, and are heavy laden, and I will give you REST." (Matt. xi. 28.)



W. G. Smith del.

SLEEPING CONGREGATION



The clerk beneath is a worthy associate of such a pastor ; his physiognomy is expressive of all that self-consequence which frequently marks these sapient officers of the church. It is evident that a warmer subject occupies his attention than the eloquence of the clergyman. He is wantonly gazing at a damsel who has fallen asleep while studying the office of matrimony, and who is probably dreaming of all the joys incident to wedded life. The fellows snoring below appear to be well practised performers in nasal music, and together with the harmonious notes breathed slowly and solemnly from the nasal organs of the men in the gallery above, they unite in forming a delightful concert, in which, however, the thorough-bass seems to preponderate.

The windows of the church (though apparently designed to match) do not correspond ; over them are the royal arms, the motto of which is supported by a flying angel, that more resembles one of Neptune's Tritons than a celestial messenger. The triangle surrounded by a glory is the manufacture of some rural mechanic, who thereby designed to convey an idea of the most sacred doctrine of Christianity ; a doctrine founded indeed upon the infallible volume of inspiration, but which such clumsy representations as these are rather calculated to bring into contempt than to explain.

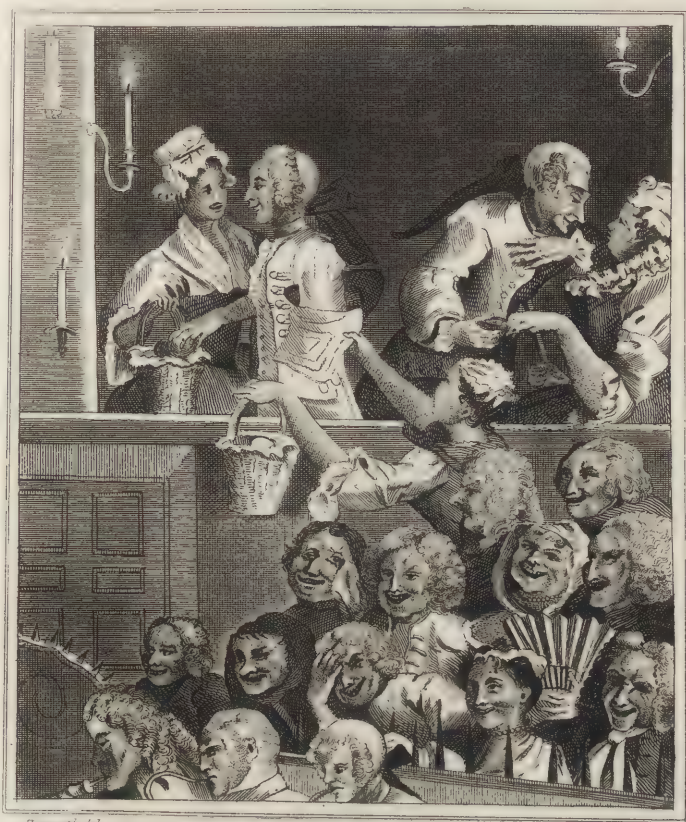
The soporific pastor is said (on what authority we know not) to have been designed for Dr. Desaguliers.

THE LAUGHING AUDIENCE.

A POWERFUL contrast to the preceding print is offered to our consideration in the picture now to be described. It is a representation of one of the *Theatres Royal*; and exhibits (at the bottom) one end of the orchestra,—behind, a corner of the pit, and above, part of the side boxes. Here we beheld two beaux, arrayed in all the fantastic garb of the *haut ton*; one of them is holding amorous parley with an orange girl, while the other presents his snuff-box to a lady. Notwithstanding the pit (with the exception of one stern critic only) appear convulsed with laughter, these personages have too much politeness to pay any attention to the comedy which is performing. The dress of the beaux affords no bad chronicle of the disregard entertained by our forefathers for those antiquated things, called *convenience* and *consistency*.

In the laughter-loving faces in the pit, we may observe every gradation, from the prudish simper to the broad grin of boyish folly,—the smile of approbation, and the loud roar of sapient applause.

The three musicians in the orchestra are so accus-



Gillray del.

LAUGHING AUDIENCE.



tomed to similar scenes, that they pay as little regard to the humour of the piece as the sage critic, whose head is covered by an enormous bushy peruke.

The laughing audience was published in 1733, as a *subscription ticket* to the "Rake's Progress" and "Southwark Fair."—The receipt was afterwards cut off.

COLUMBUS BREAKING THE EGG.

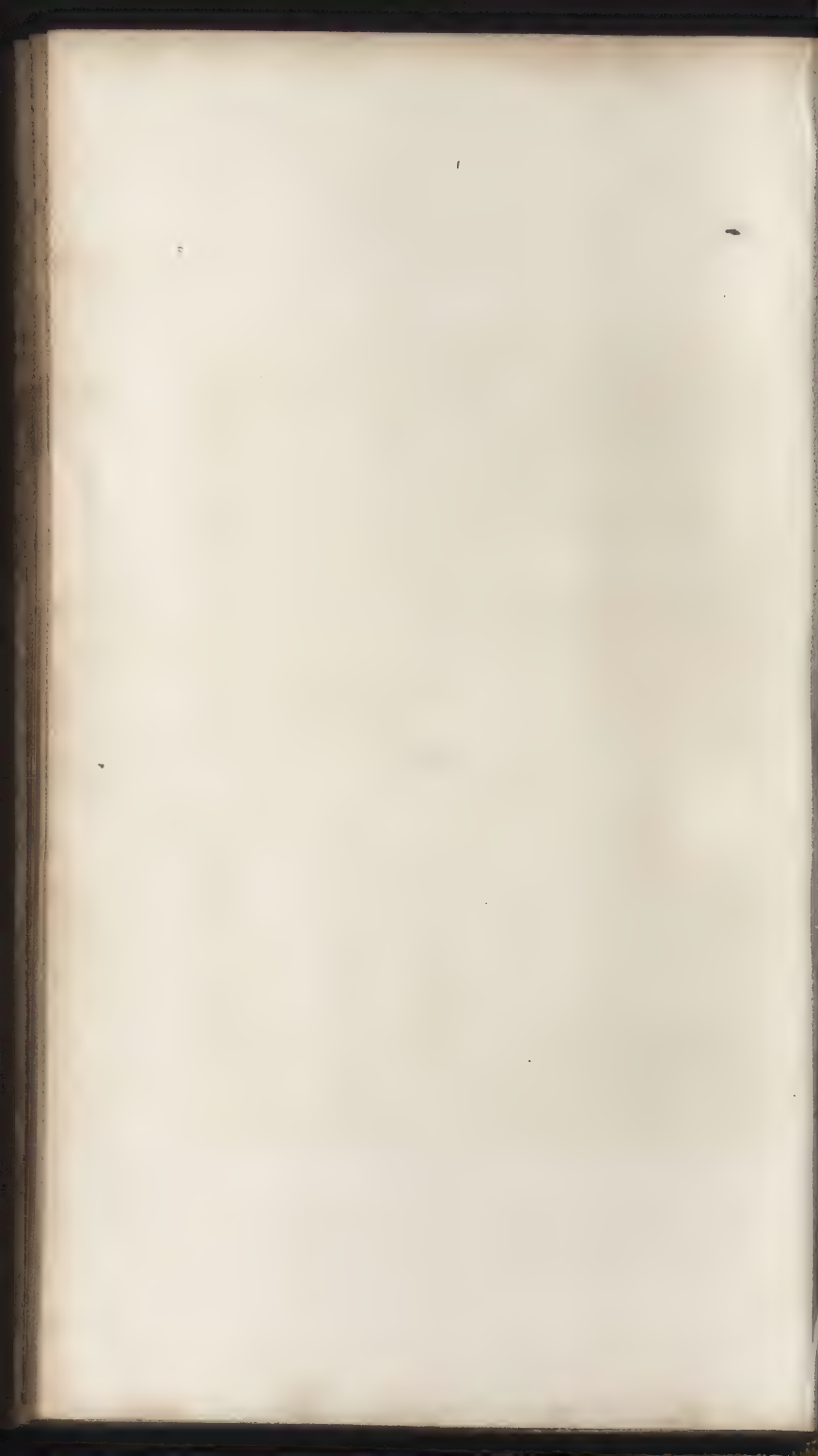
THIS print also was engraved as a receipt ticket, and was in 1752 given by Hogarth to the subscribers for his "Analysis of Beauty." Its design is to ridicule that spirit of detraction which refuses the deserved meed to real merit, and to useful discoveries.

As the history of Columbus is, in fact, the history of the discovery of the new world (for he unquestionably first discovered the continent of America, and not America Vespucci,) we are of necessity restricted to a simple recital of the anecdote, on which the print is founded.

In the year 1499, Columbus (who was a native of Genoa) sailed on a voyage of discovery at the expense of Ferdinand and Isabella, the sovereigns of Spain, when he first explored the continent of America. On his return home, he met with the reception which has not unfrequently been given to men of distinguished merit. The Spaniards, instead of rightly estimating the services he had rendered to them, undervalued and even ridiculed the discoveries he had made. To *convince* them of the folly of such a mode of thinking



COLUMBUS BREAKING THE EGG.



and acting, at a public supper he proposed to some of these malignants to set an egg upright on its smaller end. The table was cleared, and after these bunglers had *fruitlessly* attempted it,—We will try, said the adventurous navigator; and striking the small end of the egg smartly upon the table, it remained erect. The emotions to which this simple discovery gave existence are strongly delineated in the faces of the haughty dons. Disappointed pride is evidently stamped on the two whose fingers are applied to the eggs, in order to keep them upright; a drivelling simper appears in him who stands at Columbus's right hand; the speckled phiz of the man on his left is singularly expressive of stupid astonishment; while the proud senor behind his chair belabours his stupid head for not hitting on the right way. Columbus, however, maintains the dignity of a great mind, conscious of its superiority.

The articles on the table are introduced with great propriety: the eels twisted round the eggs are illustrative of the line of beauty explained in the *Analysis*: and which is further intimated by the curve of the knives and forks lying upon the table.

The treatment of Columbus evidently refers to that which the artist himself expected to incur from the critics, and which he in fact did receive on what he called his own discovery, and which he has illustrated in the above-mentioned treatise.

SARAH MALCOLM,

WHO WAS EXECUTED ON WEDNESDAY THE 7TH OF
MARCH, FOR THE MURDER OF MRS. LYDIA DUNCOMBE,
ELIZABETH HARRISON, AND ANN PRICE.

The portrait of this murderess was painted in Newgate, by Hogarth, to whom she sat for her picture two days before her execution, having previously dressed herself for the purpose.

The circumstances attending the conviction and execution of this woman are briefly these.

On Sunday, Feb. 4, 1733, Mrs. Lydia Duncombe, (aged 60,) and Elizabeth Harrison her companion, were found strangled, and Ann Price (her maid, aged 17,) with her throat cut, at Mrs. Duncombe's apartments in Tanfield Court, in the Inner Temple. Sarah Malcolm (who was a chare-woman) was on the same evening apprehended on the information of Mr. Kerrel, who had chambers on the same staircase, and who had found some bloody linen under his bed, and a silver tankard in a close-stool, which she had concealed there.*

* Our account is drawn up from a careful comparison of the *Gent. Mag.* vol. iii. (for February and March, 1733,) p. 97, 99, 137, 153, with Mr. J. Ireland's narrative in his *Hogarth Illustrated*, vol. ii, p. 313, 321, to which we refer once for all.



Hogarth del.

SARAH MALCOLM



On her examination before Sir Richard Brocas, she confessed to sharing in the produce of the robbery, but declared herself innocent of the murders; asserting upon oath, that Thomas and James Alexander, and Mary Tracy, were principal parties in the whole transaction. Notwithstanding this, the coroner's jury brought in their verdict of wilful murder against Sarah Malcolm only, it not then *appearing that any other person was concerned*. Her confession they considered as a mere subterfuge, none knowing such people as she pretended were her accomplices.

A few days after, a boy about seventeen years of age was hired as a servant by a person who kept the Red Lion alehouse at Bridewell Bridge; and hearing it said, in his master's house, that Sarah Malcolm had given in an information against one Thomas and James Alexander, and Mary Tracy, said to his master, "My name is James Alexander, and I have a brother named Thomas, and my mother nursed a woman where Sarah Malcolm lived." Upon this acknowledgment, the master sent to Alstone, turnkey of Newgate; and the boy being confronted with Malcolm, she immediately charged him with being concealed under Mrs. Duncombe's bed, previously to letting in Tracy and his brother, by whom and himself the murders were committed. On this evidence he was detained; and frankly telling where his brother and Tracy were to be found, they also were taken into custody, and brought before Sir Richard Brocas: here Malcolm persisted in her former asseverations; but the magistrate thought her unworthy of credit, and would have discharged them; but being advised

by some persons present to act with more caution, committed them all to Newgate. Their distress was somewhat alleviated by the gentlemen of the Temple Society, who, fully convinced of their innocence, allowed each of them one shilling per diem during the time of their confinement. This ought to be recorded to the honour of the *law*, as it has not often been the *practice* of the profession.

Though Malcolm's presence of mind seems to have forsaken her at the time when she lurked about the Temple, without making any attempt to escape, and left the produce of her theft in situations that rendered discovery inevitable, she by the time of trial recovered her recollection, made a most acute and ingenious defence,* and cross-examined the witnesses with all the black-robed artifice of a gentleman *bred up* to the bar. The circumstances, were, however, so clear as to leave no doubt in the minds of the court, and the jury brought in their verdict, *guilty*.

On Wednesday, the 7th of March, about ten in the morning, she was taken in a cart from Newgate to the place of execution, facing Mitre-court, Fleet Street, and there suffered death on a gibbet erected for the occasion. She was neatly dressed in a crape mourning gown, white apron, sarcenet hood, and black gloves; carried her head aside with an air of

* One part of her defence was, it must be acknowledged, rather weak: she declared that seventeen pounds of the money found in her hair was sent to her by her father; but on inquiry, it was proved that he lived in a state of extreme and pitiable poverty in the city of Dublin, where she was born.—*Gent. Mag.* vol. iii. p. 154.

affectation, and was said to be painted. She was attended by Dr. Middleton of St. Bride's, her friend Mr. Peddington, and Guthrie, the ordinary of Newgate. She appeared devout and penitent, and earnestly requested Peddington would print a paper she had given him* the night before, which contained,—*not* a confession of the murder, but protestations of her innocence; and a recapitulation of what she had before said relative to the Alexanders, &c. This wretched woman, though only twenty-five years of age, was so lost to all sense of her situation, as to rush into eternity with a lie upon her lips. She much wished to see Mr. Kerrel, and acquitted him of every imputation thrown out at her trial.

After she had conversed some time with the ministers, and the executioner began to do his duty, she fainted away; but recovering, was in a short space afterwards executed. Her corpse was carried to an undertaker's on Snow Hill, where multitudes of people resorted, and gave money to see it: among the rest, a gentleman in deep mourning kissed her, and gave the attendants half a crown.

Professor Martin dissected this notorious murderer, and afterwards presented her skeleton, in a glass case, to the Botanic Gardens at Cambridge, where it still remains.†

* This paper he sold for twenty pounds! and the substance of it was printed in the Gentleman's Magazine for 1733, p. 137.

† In the Gentleman's Magazine, (for 1733, p. 154,) however, it is erroneously said that she was buried in St. Sepulchre's church-yard.

Besides the present portrait, Hogarth executed a full length of this atrocious offender; from which it should seem probable that the artist painted her twice. There is also a figure of her cut on wood in the Gentleman's Magazine for March, 1733, slightly differing from our engraving.





F. G. del.

SIMON LORD LOVAT.

SIMON LORD LOVAT.

THIS nobleman (who was executed for aiding the Pretender in the rebellion of 1745) sat for the present picture to Hogarth at St. Albans; who having formerly been acquainted with him, went thither for that purpose. He is painted in the act of counting the rebel forces with his fingers; and those who knew the Scottish peer have pronounced the portrait to be a most faithful likeness.

“Lord Lovat was one of the last chieftains that preserved the rude manners, and barbarous authority, of the early feudal ages. He resided in a house, which would be esteemed but an indifferent one for a very private plain country gentleman in England; as it had properly only four rooms on a floor, and those not large. Here, however, he kept a sort of court, and several public tables; and a numerous body of retainers always attending. His own constant residence, and the place where he always received company, even at dinner, was the very same room where he lodged; and his lady's sole apartment was her bed-room; and the only provision for the lodging of the servants and retainers was a quantity of straw, which they spread every night on the floors of the lower rooms, where the whole inferior part of

the family, consisting of a very great number of persons, took up their abode.”*

From his own account, (as published in his memoirs†) Lord Lovat seems to have been a man devoid of any fixed principle, except that of self interest: and on his conduct during the rebellion of 1745, Sir William Young (one of the managers appointed by the house of commons for conducting the prosecution) has the following observations; which are not calculated to place his character in a very amiable point of view.

“Your lordships have already done national justice on some of the principal traitors who appeared in open arms against his majesty, by the ordinary course of law; but this noble lord, who in the whole course of his life has boasted of his superior cunning in wickedness, and his ability to commit frequent treasons with impunity, vainly imagined that he might possibly be a traitor in private, and rebel only in his heart, by sending his son and his followers to join the Pretender, and remaining at home himself, to endeavour to deceive his majesty’s faithful subjects; hoping *he* might be rewarded for his son’s services, if successful: or his *son* alone be the sufferer for *his* offences, if the undertaking failed. Diabolical cunning! Atrocious impiety.”‡

* King’s Observations on ancient castles, inserted in vol. iv. of “*Archæologia*, or Miscellaneous Tracts relating to Antiquity,” &c.

† He wrote them originally in French, from which language they were translated into English and published in octavo, 1797, though they had been printed for several years before, but withheld till that time for some private reasons.

‡ State Trials, vol. iv. p. 627.

Lord Lovat suffered the execution of his sentence with fortitude. He was beheaded by the *maiden* (an implement of death appropriated to state criminals in North Britain), of which the guillotine (which was so destructively employed during the French revolution) is an improvement.

This plate had a very extensive circulation; it was reduced into a small size, and engraved for a watch paper.

TIME SMOKING A PICTURE.

THIS plate, Mr. Nichols informs us, was a subscription ticket for Hogarth's *Sigismunda*; the history of which having already been given,* it only remains briefly to describe the object of the artist's animated satire.

Father Time is here sitting on a mutilated statue, and smoking a landscape which he has pierced with his *scythe*, in order to evince its antiquity;—a damaged canvas, as well as sombre tints, being (in the estimation of some cognoscenti) infallible marks of the true *verd antique*. Beneath the easel on which it is fixed stands an ample jar of *varnish*. This is strikingly characteristic. By part of this print being executed in mezzotinto and the remainder etched, it has a spirited appearance, and the burlesque is increased by introducing the fragments with the following inscription beneath (which is found in the larger plate.)

“As statues moulder into worth.” P. W.

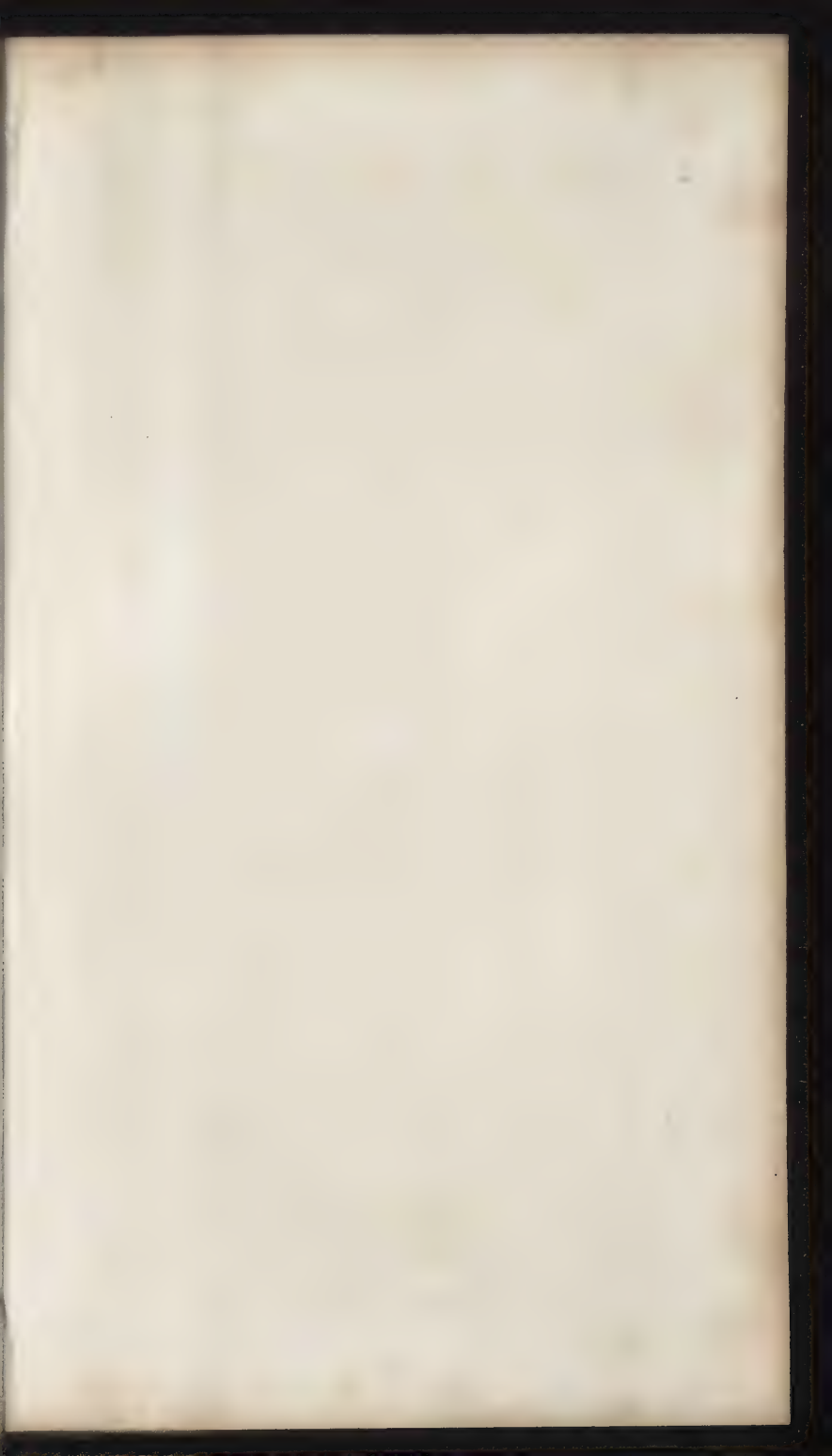
* See vol. i. p. 14. et seq.



Figurâ de.

TIME SMOKING A PICTURE.





REGUARDS OPERA. ACT III.
As Originally performed at Lincoln's Inn Fields 1727.



PERFORMERS.

1. Macheath, Mr. Walker. 2. Nick-Jack, Mr. Hall. 3. Peachum, Mr. Tappin. 4. Lucy, Mrs. Kington. 5. Polly, Miss Fenton afterwards Dutchess of Bolton.

ACT IV. SCENE I.

6. Duke of Bolton. 7. Major Hammerhead. 8. Sir Robert Knave. 9. Mr. Rich the Manager. 10. Mr. Cook the Auctioneer. 11. Mr. Grog.
12. Lady Jane Cook. 13. Anthony Worthy Esq. 14. Lord Grog. 15. Sir (knave) D. Try. 16. Sir Tho. Robinson.

THE BEGGARS' OPERA.

THE scene of this plate is laid in the third act of Gay's very popular opera; and as the names of the principal performers of the piece here burlesqued, together with those of the audience whose portraits are introduced, are given in our engraving, little further explanation seems necessary.

The Beggars' Opera, it may be observed, was written by Gay to ridicule the absurd Italian Operas, and was originally performed at the Theatre in Lincoln's-Inn Fields, in the year 1727: so great was the applause with which it was received, that *sixty-three* successive performances were requisite to gratify the public curiosity; this success can only be paralleled by the astonishing run of Mr. Sheridan's Pizarro a few years since, The Beggars' Opera continues to be occasionally performed, notwithstanding its immoral tendency; and we understand that a burletta founded upon it is in a course of performance at one of the minor theatres of the metropolis for the *edification* of the London youth.

Our great moralist Johnson, however, was of

opinion, that although more influence has been ascribed to the Beggars' Opera than in reality it ever had, yet that it *might* have some influence by making the character of a rogue familiar, and in some degree pleasing. "*There is*" (says he) "*such a LABEFAC-TION of all principles as may be injurious to morality.*" The truth of the doctor's remark is most amply confirmed by the two following anecdotes, for which we are indebted to Mr. Ireland, under whose observance the facts took place. We think they must carry conviction to every unprejudiced mind, and too much publicity cannot be given to whatever is calculated to promote the moral benefit of society.

"Two boys, under nineteen years of age, children of worthy and respectable parents, fled from their friends, and pursued courses that threatened an ignominious termination to their lives. *After much search, they were found engaged in midnight depredations, and in each of their pockets was the BEGGARS' OPERA.*"

"A boy of seventeen, some years since tried at the Old Bailey for what there was every reason to think his first offence, acknowledged himself so *delighted with the spirited and heroic character of Macheath, that on quitting the theatre, he laid out his last guinea in the purchase of a pair of pistols, and stopped a gentleman on the highway.*"*

* Ireland's Hogarth Illustrated, vol. ii. p. 346.



CONQUEST OF MEXICO.

as Performed at Mr Conduitt's Master of the Mini before the Duke of Cumberland &c.



PERFORMERS.

1. Conte, Lord Somers. 2. Vidua, Lady Caroline Lennox. 3. Almerica, Lady Sophia Lennox. 4. Alibech, Miss Conduitt afterwards Lady Symington.

AUDIENCE.

5. Duke of Cumberland. 6. Princess Mary. 7. Princess Louisa. 8. Lady Deloraine. 9. To her Daughters. 10. Dss. of Richmond. 11. Ds. of

THE CONQUEST OF MEXICO ;

AS PERFORMED AT MR. CONDUIT'S, MASTER OF THE
MINT, BEFORE THE DUKE OF CUMBERLAND, ETC.

THE scene of the last plate was laid in Newgate ; that of the present is a prison in Mexico ; a number of children are enacting their respective parts in Dryden's tragedy of the *Indian Emperor ; or, the Conquest of Mexico*. The names of the various performers and of the audience being engraved at the foot of the print, we proceed to give an extract from Dryden's play, illustrative of the subject.

The *Indian Emperor* is a continuation or sequel to the *Indian Queen*, which last was jointly written by Dryden, and Sir Robert Havard. The *Indian Emperor* is the production of Dryden's muse, and in rhyme : but,

quantum mutatus ab illo,

it is every way unworthy of that great man's pen ; and it has excited *some* astonishment that the ribaldry

which Dryden wrote to gratify the vicious taste of the abandoned Charles II. and his debauched court, should have been perpetuated in a recent edition of the poet's collective works. The following are the extracts above referred to; they are taken from the fourth scene (a prison) of act iv. The dramatis personæ are Cortez, Cydaria, Almeria, Alibech.

CYDARIA. "More cruel than the tiger o'er his spoil,
And falser than the weeping crocodile;—
Can you add vanity to guilt, and take
A pride to hear the conquests which you make?
Go—publish your renown; let it be said,
You have a woman, and that love betrayed."

CORTEZ. "With what injustice is my faith accus'd?
Life! Freedom! Empire! I at once refused;
And would again ten thousand times for you."

ALMERIA. "She'll have too great content to find him true;
And therefore, since his love is not for me,
I'll help to make my rival's misery.
Spaniards! I never thought you false before;
Can you *at once* two mistresses adore?
Keep the poor soul no longer in suspense,
Your change is such, it does not need defence."

Mr. Ireland says, a Mr. T. Hill was the prompter; but the figure numbered (15) and referred to him, is stationed among the auditors, and Dr. Desaguliers, (No. 16) is on the stage rehearsing aloud, in order to assist the memories of these pigmy professors of the buskin. The figures should perhaps be transposed, in order to make the print correspond with the explanation engraved beneath.





THE BENCH.

HOGARTH having frequently been censured as a caricaturist, notwithstanding caricature formed no part of his profession, published this print in the year 1758, in order to elucidate his views, and to give to the world a just definition of the words *character*, *caricatura*, and *outré*. But as the plate did not sufficiently answer his purpose (giving an illustration of *character* only,) he in October, 1764, added the group of heads above, which he never lived to finish, though he worked upon it the day before his death. It must, however, be admitted that he has not yet succeeded in fully developing his sentiments. The following explanation was engraved at the foot of the large prints, and is now retained, in order that the reader may be put in possession of Hogarth's views on this subject.

“CHARACTER, CARICATURE, AND OUTRE’.”

“There are hardly any two things more essentially different than *character* and *caricature*, nevertheless they are usually confounded, and mistaken for each other, on which account this explanation is attempted.

“It has ever been allowed that when a character

is strongly marked in the living face, it may be considered as an index to the mind, to express which with any degree of justness in painting requires the utmost efforts of a great master. Now that which has of late years got the name of *caricature* is, or ought to be, totally divested of every stroke that hath a tendency to good drawing; it may be said to be a species of lines that are produced rather by the hand of chance than of skill; for the early scrawlings of a child, which do but barely hint an idea of a human face, will always be found to be like some person or other, and will often form such a comical resemblance, as, in all probability, the most eminent caricatures of these times will not be able to equal with design, because their ideas of objects are so much the more perfect than children's, that they will unavoidably introduce some kind of drawing: for all the humorous effects of the fashionable manner of *caricaturing* chiefly depend on the surprise we are under at finding ourselves caught with any sort of similitude in objects absolutely remote in their kind. Let it be observed the more remote in their nature, the greater is the excellence of these pieces. As a proof of this, I remember a famous *caricature* of a *certain Italian singer*, that struck at first sight, which consisted only of a straight perpendicular line, with a dot over it. As to the French word *outré*, it is different from the foregoing, and signifies nothing more than the exaggerated outline of a figure, all the parts of which may be, in other respects, a perfect and true picture of human nature. A giant or a dwarf may be called a common man *outré*; so any part, as a nose, or leg,

made bigger or less than it ought to be, in the part *outré*, which is all that is to be understood by this word, injudiciously used to the prejudice of *character*.”*

The lower part of the plate exhibits the court of Common Pleas, and portraits of the four judges who presided on that bench. The principal figure is the late Lord Chief Justice Willes; on his left hand are Mr. Justice Bathurst, and the Hon. William Noel; and on his right is Sir Edward Clive. On the caricatura figures in the upper part, (being left unfinished) it would perhaps be presumptuous to offer any strictures.

* See EXCESS, Analysis of Beauty, chap. vi.

THE BATTLE OF THE PICTURES.

Motto.

"In curious paintings I'm exceeding nice,
And know their several beauties by their price.
Auctions and sales I constantly attend;
But choose my picture by a skilful friend.
Originals and copies much the same;
The picture's value is the painter's name."

THIS was an admission ticket, for persons to bid for Hogarth's works at an auction; and was designed to lash the pompous puffs resorted to by many auctioneers in the disposal of pictures by the hammer.

On the right of the plate we observe an auction-room, on the top of which is a weather-cock, which has been thought to allude to Cock the auctioneer, with whom our artist was, at one time, not on very friendly terms. At the door is stationed a porter, with a huge staff in his hand; and, by way of a shew-board, a highly-finished head (after the Flemish school) is exhibited in a clumsy carved frame. Instead of the ordinary insignia of a sale (a catalogue and piece of carpet,) we here have at the end of a



Reynolds del.

BATTLE OF THE PICTURES

long pole an unfurled standard, blazoned with the auctioneer's arms, "*the fate-deciding hammer.*"

Beneath, an Apollo (whose godship is discernible only by the rays around his brow) is flaying Marsyas the satyr, who seems to undergo the operation with perfect indifference. Behind this stands a picture of St. Andrew on the cross, with a vast number of fac-similes arranged in goodly order; and by the saint's side is a host of Jupiters and Europas, disposed in a similar manner. These are all marshalled in battle array, as the *unquestionable* productions of the great *Italian masters*; although it is more than probable that some at least of these *genuine originals* were painted by their *disciples*.

On the left of the print, we behold a number of pictures in hostile array. We begin with the founder of the order of Franciscans. The corner of the holy saint's picture is driven through Hogarth's Morning; a weeping Madona is forcing her passage through the third scene of the Harlot's Progress; while the Aldobrandini marriage breaks into the splendid saloon of the disgusted couple in the second scene of Marriage-à-la-mode. Thus far the contest is favourable to the old masters.

The aerial conflict, however, terminates differently. The riotous scene in the Rake's Progress (No. 3) very unceremoniously perforates Titian's Feast of Olympus; and Midnight Modern Conversation penetrates a Bacchanalian of Rubens.

Notwithstanding the figures in these various pictures are so very much reduced, they are etched with great spirit, and are strongly characteristic.

THE FIRE-EATER.

(NEVER BEFORE ENGRAVED.)

THE original picture from which our present engraving was made was in the possession of the late Mr. Deuchar, seal engraver, (of Edinburgh,) who had an extensive acquaintance with the fine arts, and by whose kindness we were favoured with the loan of the picture for the present work. Mr. D. was fully persuaded that it was an undoubted original of Hogarth's, and, as such, the editor, artist, and proprietors were desirous of rendering their collection of his works as complete as possible. They therefore gladly availed themselves of the opportunity thus offered to introduce the present humorous print. Mr. Deuchar's cabinet of paintings having been disposed of by auction, we have not succeeded in ascertaining the present possessor of the picture.

The subject is a display of the fire-eating talent of a professor of legerdemain, who is devouring the blazing tow, to the great amazement of the spectators. The scene is probably in the market-place of a country town, (the court or town-hall of which appears on the right,) and the performer displays his art appo-



Hogarth A.

THE FIVE-PIECE



sitely enough, beneath the sign of a Phœnix rising from the ashes.

The group of spectators is well arranged; and the various degrees of delight, surprise, and astonishment, are strongly delineated in the different countenances. The contented grin of the fat butcher is well contrasted by the open-mouthed advocate, or parson, who stands next him; and the attitude of the man who is blowing the bellows is expressive of pleasure, not unmingled with doubt. The musical performers who accompany the *eater of fire* seem to participate in the humorous scene; and the *ardent* food which the latter is in the habit of *consuming*, does not seem to have reduced him in point of size. His appearance bespeaks him to be a lover of good cheer, which is probably well supported by the liberal contributions of his spectators.

As a great number of mountebanks have at different times attracted the attention and wonder of the public (especially at country fairs) by eating fire, walking on fire, and similar tricks, our readers will probably be gratified by the following concise notice, relative to the method adopted by these professors of the *black-art*, in order to impose on the credulous.

The most celebrated performer in this noble science was our countryman Richardson, who lived in the reign of Charles II., and whose feats were the subject of much conversation on the continent. His secret (as related in the *Journal des Sçavans* for 1680) consisted in the application of the pure spirit of sulphur. With this he rubbed his hands and other parts which were to be exposed to the fire; the epidermis

being thereby burned and cauterized, the skin consequently became hardened and capable of resisting the flame.

This, however, is no new thing—Ambrose Paré (or Paræus) assures us, that he tried it on himself; and that, after washing the hands in urine and *unguentum aureum*, any one may safely dip them in melted lead! Paré further adds, that by washing his hands in the juice of onions, he could bear a hot shovel on them, while it melted lead.





Begarth dei

COMPANY OF UNDERTAKERS.

THE UNDERTAKERS' ARMS.

"ET PLURIMA MORTIS IMAGO."

"THE company of undertakers beareth sable, an urinal proper, between *twelve quack-heads*, and *twelve cane heads* or *consultant*. On a chief* *nebulæ*,† ermine, one complete doctor‡ issuant checkie, sustaining in his right hand a baton of the second. On his dexter and sinister sides, *two demi-doctors*, issuant of the second, and *two cane heads*, issuant of the third; the first having one eye couchant towards the dexter side of the escutcheon, the second *faced* per pale proper, and gules guardant,—with this motto—*et plurima mortis imago*."§

* "A *chief* betokeneth a senator, or honourable personage, borrowed from the Greek, and is a word signifying a *head*; and as the head is the *chief* part in a man, so the *chief* in the escutcheon should be a reward of such only whose high merits have procured them *chief place, esteem, or love* amongst men."—*Guillim*.

† "The bearing of *clouds* in arms (saith Upton) doth import some excellence."

‡ This was originally mis-spelt *Docter*, but subsequently corrected. Hogarth frequently disregarded orthography.

§ i. e. The general image of death:

The above *heraldic* illustration of the undertakers' arms was engraven at the bottom of the plate, which was originally published in the year 1736.

Most of the figures here introduced were portraits, although, at this distance of time, we have only been able to ascertain the three principal figures, whom Hogarth has placed in the chief, or most honourable part of the escutcheon.

The central masculine figure in the centre of the trio, (who are sagaciously consulting on the contents of an urinal, (is said to have been designed for Mrs. Mapp, a celebrated bone-setter. " Her maiden name was Wallen. Her father was also a bone-setter at Hindon, Wilts; but quarrelling with him, she wandered about the country, calling herself *crazy Sally*. On her success in her profession she married, August 11, 1736, one Hill Mapp, a servant to Mr. Ibbetson, mercer, on Ludgate-hill. In most cases her success was rather more owing to the strength of her arms, and the boldness of her undertakings, than to any knowledge of anatomy or skill in chirurgical operations. Many of her advertisements may be found in *Mist's Journal*, and still more accounts of her cures in the periodical publications of her time."*

The figure on the right of Mrs. Mapp is the Chevalier Taylor, a noted oculist of that day, whom Dr. Johnson has pronounced to be the most ignorant of the empiric tribe. That he was one of the vainest of his species is evident from his *Memoirs*, which he published in 1761, and in which he styles himself

* Nicholls's Hogarth, vol. i. p. 92.

“ Ophthalmiator Pontifical, Imperial, and Royal, to his late Majesty—to the Pontifical court—to the person of her Imperial Majesty—to the Kings of Poland, Denmark, Sweden, &c.—to the several Electors of the Holy Empire—to the Royal Infant Duke of Parma—to the Prince of Saxe Gotha, Serenissime Brother to her Royal Highness the Princess Dowager of Wales—to the Prince Royal of Poland—to the late Prince of Orange—to the present Princes of Bavaria, Modena, Lorrain, Brunswick, Anspach, Bareith, Liege, Middleburgh, Hesse-Cassel, Holstein, Georgia, &c.—Fellow of the College of Physicians in Rome, Professor in Optics, Doctor in Medicine, and Doctor in Chirurgery in several Universities abroad,” &c. &c. &c.

The third figure (on the left of Mrs. Mapp) is the celebrated Dr. Joshua Ward, surnamed Spot Ward, from the circumstance of one of his cheeks being marked with claret.

This gentleman was one of the younger sons of an ancient and respectable family settled at Guisborough in Yorkshire, where he was born some time in the 17th century. He seems, from every description of him, to have had small advantages from education, though he indisputably possessed no mean natural parts. The first account we have of him is, that he was associated in partnership with a brother named William, as a dry-salter, in Thames Street. After they had carried on this business some time, a fire broke out in the adjoining house, which communicated itself to their warehouses, and destroyed all their property. On this occasion Mr. Ward, with a

gentleman from the country, who was on a visit to him, escaped over the tops of the houses in their shirts. In the year 1717, he was returned member for Marlborough; but, by a vote of the House of Commons, dated May 13, was declared not duly elected. It is imagined that he was in some measure connected with his brother John Ward, (who is stigmatized by Mr. Pope, *Dunciad*, iii. 34,) in secreting and protecting illegally the property of some of the South Sea Directors. Be this as it may, he soon after quitted England, resided some years abroad, and has been frequently supposed to have turned Roman Catholic. While he remained in exile, he acquired that knowledge of medicine and chemistry which afterwards was the means of raising him to a state of affluence. About the year 1733 he began to practise physic, and combated for some time the united efforts of wit, learning, argument, ridicule, malice, and jealousy, by all of which he was opposed in every shape that can be suggested. At length, by some lucky cures, and particularly one on a relation of Sir Joseph Jekyll, Master of the Rolls, he got the better of his opponents, and was suffered to practise undisturbed. From this time his reputation was established: he was exempted, by a vote of the House of Commons, from being visited by the censors of the College of Physicians, and was even called in to the assistance of King George the Second, whose hand he cured, and received, as a reward, a commission for his nephew the late General Gansel. It was his custom to distribute his medicines and advice, and even pecuniary assistance, to the poor, at his

house, *gratis*, and thus he acquired considerable popularity. Indeed, in these particulars, his conduct was entitled to every degree of praise. With a stern outside and rough deportment, he was not wanting in benevolence. After a continued series of success, he died December 21, 1761, at a very advanced age: and left the secret of his medicines to Mr. Page, member for Chichester, who bestowed them on two charitable institutions, which have derived considerable advantages from them. His will is printed in the Gentleman's Magazine for 1762, vol. xxxii. p. 208.*

Of the other figures in the lower part of the escutcheon, one is said to have been intended for Dr. Price Dodd, who was physician to St. Bartholomew's Hospital, and died August 6, 1754; and another for Dr. Bamber, a celebrated midwife, physician, and anatomist: but they cannot be identified among the sapient group, all whose countenances are marked with all the pomp and gravity so frequently found among the professors of medicine.

* Nichols's Hogarth vol. i. p. 90.

THE CHORUS; OR, REHEARSAL OF THE ORATORIO OF JUDITH.

THIS print was published in 1734, as a receipt ticket for Midnight Modern Conversation; the receipt was afterwards cut off the plate.

Hogarth has here exhibited a number of singers rehearsing the chorus of—*The world shall bow to the Assyrian throne*," in Mr. Huggins's oratorio of Judith, the music of which was composed by Fesch. The singers of the different parts of bass, tenor, and treble, may easily be distinguished: and it is worthy of remark, that the notes before them are in the same key with the performers' voices.

In no group of faces, perhaps, is there a greater contrast, a more uncommon variety, or a more ridiculous appearance to be found, than that with which we are here presented. Not only the faces, (none of which appear to be designed for portraits,) but also the bodies of the performers, are fully occupied in the laborious task of dividing their time,—heads, shoulders, feet,—all move responsive to the composer's notes. So agitated is the leader of the band, who may be observed above, beating time, that he has been obliged to tie his spectacles round his head, lest they should take their departure. It would have



Hogarth del.

THE CHORUS

been well if he had taken a similar precaution to secure his wig, which has deserted his head and fallen backwards.

“To paint a sound,” (Mr. Ireland observes,) “is impossible; but, as far as art can go towards it, Mr. Hogarth has gone in this print. The tenor, treble and bass of these ear-piercing choristers are so decisively discriminated, that we *all but hear them*.”*

* Ireland's Hogarth, vol. ii. 296.

SIGISMUNDA.

THE circumstances connected with the history of this painting having been detailed in our first volume.* it will (we apprehend) be sufficient to refer the reader thither. By a comparison of the print with what is there stated, the observer will thus be enabled duly to appreciate the artist's merit; and to ascertain whether he has succeeded in pourtraying what Dryden has so admirably described :—

“ Mute, solemn sorrow, free from female noise,
Such as the majesty of grief destroys.”

Sigismunda and Guiscardo.

Respecting the melancholy fate of these two unfortunate victims of love and tyranny, it is perhaps unnecessary *here* to say any thing. To give detached passages from Dryden's beautiful tale would far exceed *our* limits: the reader who is desirous of perusing it is therefore referred to that great poet's works.

* Vol. i. p. 14—17.



Hogarth del.

SIGISMUNDA







WILLIAM HOGARTH

WILLIAM HOGARTH.

IN the year 1758, Hogarth published a full-length portrait of himself painting the comic muse, which was inscribed, "W. Hogarth, Serjeant Painter to his Majesty."—"Engraved by W. Hogarth." But this being a mistake of the writing engraver, he afterwards altered it three different times; and in its present (or fifth) state it was published in 1764.

For an account of this distinguished artist, our readers will consult the earlier part of our first volume.

BOYS PEEPING AT NATURE.

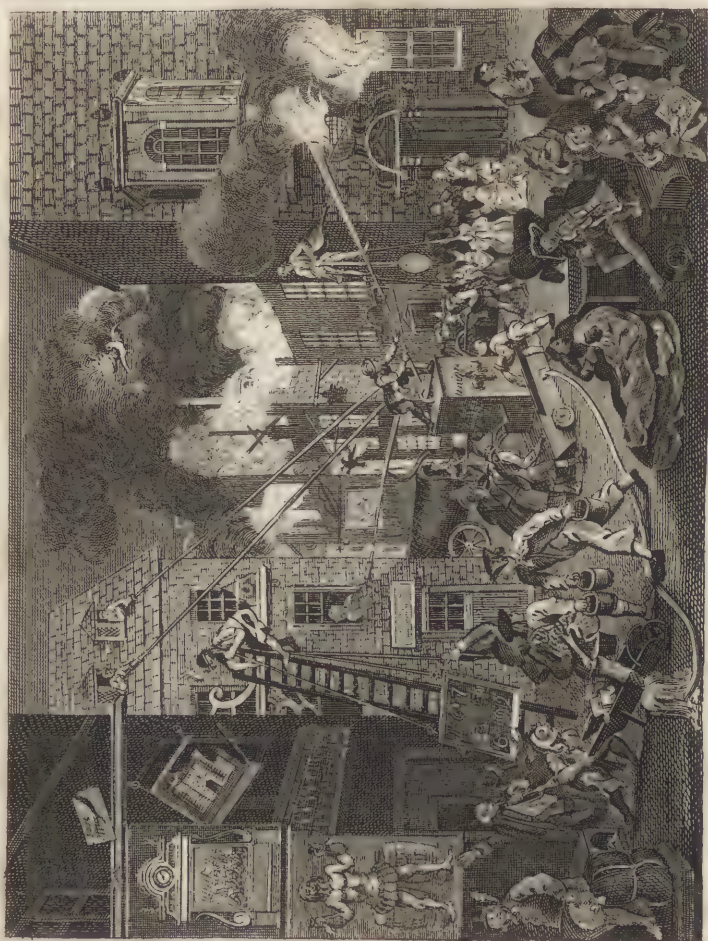
(SEE THE VIGNETTE IN THE ENGRAVED TITLE TO THIS VOLUME.)

A group of young artists is here introduced at their studies. One is intently reading; while a second is examining the proportions of an outline; and the third, whose countenance is marked by a roguish smile, is copying *Nature* herself. The goddess is here delineated as a three-quarter bust, the lower part covered with drapery, and her bosom covered with breasts, referring to the abundant provision made by nature throughout the animated world.

This plate was originally published in 1733, as a subscription ticket to the Harlot's Progress. The figures, however, were rather too ludicrous in the estimation of some of Hogarth's friends; and the artist threw it aside at their suggestion. In 1751, having etched the burlesque *Paul* as a receipt ticket to the large "*Paul and Felix*," he found the applications for the gratuitous etching so frequent, that the public were more eager to possess his little print than either of his large ones. He therefore fixed the price of the burlesque *Paul* at five shillings; and altered the *boys peeping at nature*, for a receipt ticket to the great picture of *Paul*. Our engraving is made from the last-mentioned copy, from which the indelicacies are removed.



37044017



THE TIMES.

PLATE I.

THE origin of this political print, and the dispute to which it gave rise between the Painter, Wilkes, and Churchill, have already been stated.* We now proceed to state the various figures introduced, and the probable allusions it contains.

Europe is on fire: France, Germany, Spain, in flames, which are extending to Great Britain. This desolation is continued and assisted by Mr. Pitt, under the figure of King Henry VIII. with bellows increasing the mischief which others are striving to abate. He is mounted on the stilts of the populace. A Cheshire cheese† depends from his neck, with £3000 on it. This alludes to what he had said in Parliament—that he would sooner live on a Cheshire cheese and a shoulder of mutton, than submit to the enemies of Great Britain. Lord Bute, attended by English soldiers, sailors, and Highlanders, manages an engine

* Vol. i. p. 22, 23.

† Mr. Ireland, with more probability, calls it a mill-stone, and thinks it intimates that so ponderous a load must in time sink his popularity.

for extinguishing the flames; but is impeded by the Duke of Newcastle, with a wheelbarrow full of *Monitors and North Britons*, for the purpose of feeding the blaze. The respectable body under Mr. Pitt are the Aldermen of London, worshipping the idol they had set up; whilst the musical King of Prussia, who alone is sure to gain by the war, is amusing himself with a violin amongst his miserable countrywomen. The picture of the Indian alludes to the advocates for retaining our West Indian conquests, which it was said would only increase excess and debauchery. The breaking down of the Newcastle arms, and the drawing up the patriotic ones, refer to the resignation of that noble Duke, and the appointment of his successor. The Dutchman smoking his pipe, and a Fox peeping out behind him, and waiting the issue; the Waggon, with the treasures of the Hermione; the unnecessary marching of the militia, signified by the Norfolk jig; the dove with the olive-branch, and the miseries of war; are all obvious, and perhaps need no explication.*

* Nichols's Hogarth, vol. ii. p. 245, where it is taken from the London Magazine, for September, 1762. In a newspaper of that day occurs the following humorous description of the characters, whom the anonymous writer asserts to have been really intended.

“The principal figure in the character of Henry VIII. appears to be not Mr. Pitt, but another person whose power is signified by his bulk of carcase, treading on Mr. Pitt, represented by £3000. The bellows may signify his well-meaning, though ineffectual, endeavours to extinguish the fire by wind, which, though it will put out a small flame, will cherish a large one. The guider of the engine-pipe, I should think, can only mean his majesty, who unweariedly tries, by a more proper method, to stop the flames of

The print (both Mr. Wilkes and Mr. Ireland have observed) is too much crowded with figures; and in this remark our readers, we think, will readily concur.

war, in which he is assisted by all his good subjects, both by sea and land, notwithstanding any interruption from *Auditors* or *Britons*, *Monitors* or *North Britons*. The respectable body at the bottom can never mean the magistrates of London; Mr. Hogarth has more sense than to abuse so respectable a body; much less can it mean the judges. I think it may as likely be the Court of Session in Scotland, either in the attitude of adoration, or with outspread arms intending to catch their patron, should his stilts give way. The Frenchman may very well sit at his ease among his miserable countrywomen, as he is not unacquainted that France has always gained by negotiating what she lost in fighting. The fine gentleman at the window with his garretteers, and the barrow of periodical papers, refer to the present contending parties of every denomination. The breaking of the Newcastle arms alludes to the resignation of a great personage; and the replacing of them, by the sign of the four clenched fists, may be thought emblematical of the great economy of his successor. The Norfolk jig signifies, in a lively manner, the alacrity of all his majesty's forces during the war; and *G. T.* [*George Townshend*] *fecit*, is an opportune compliment paid to Lord Townshend, who, in conjunction with Mr. Windham, published "A Plan of Discipline for the Use of the Norfolk Militia;" and had been the greatest advocate for the establishment of our present Militia. The Picture of the Indian alive from America is a satire on our late uncivilized behaviour to the three chiefs of the *Cherokee* nation, who were lately in this kingdom; and the bags of money set this in a still clearer point of view, signifying the sums gained by shewing them at our public gardens. The sly Dutchman, with his pipe, seems pleased with the combustion, from which he thinks he shall be a gainer. And the Duke of Nivernois, under the figure of a dove, is coming from France to give a cessation of hostilities to Europe." Ibid, and J. Ireland's Hogarth, vol. i. p. 236.

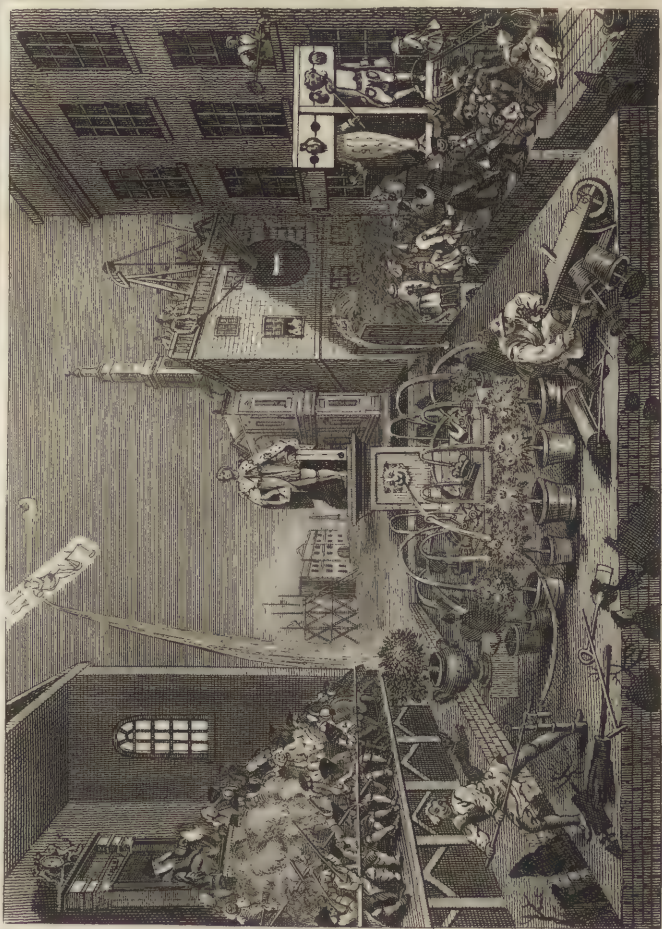
PLATE II.

THE TIMES.

THE publication of the preceding print having involved Hogarth in a contest with two adepts in the use of the PEN, the artist had no means of retaliation, but the copper-plate and implements of his profession. To these he resorted, and produced the two plates which will next be described. The present, though engraved during Hogarth's life-time, was never published; nor would Mrs. Hogarth suffer it to be made public, for reasons which it would now be needless to state, and perhaps fruitless to ascertain. At the earnest persuasion of Lord Exeter, she permitted one impression only to be taken off.

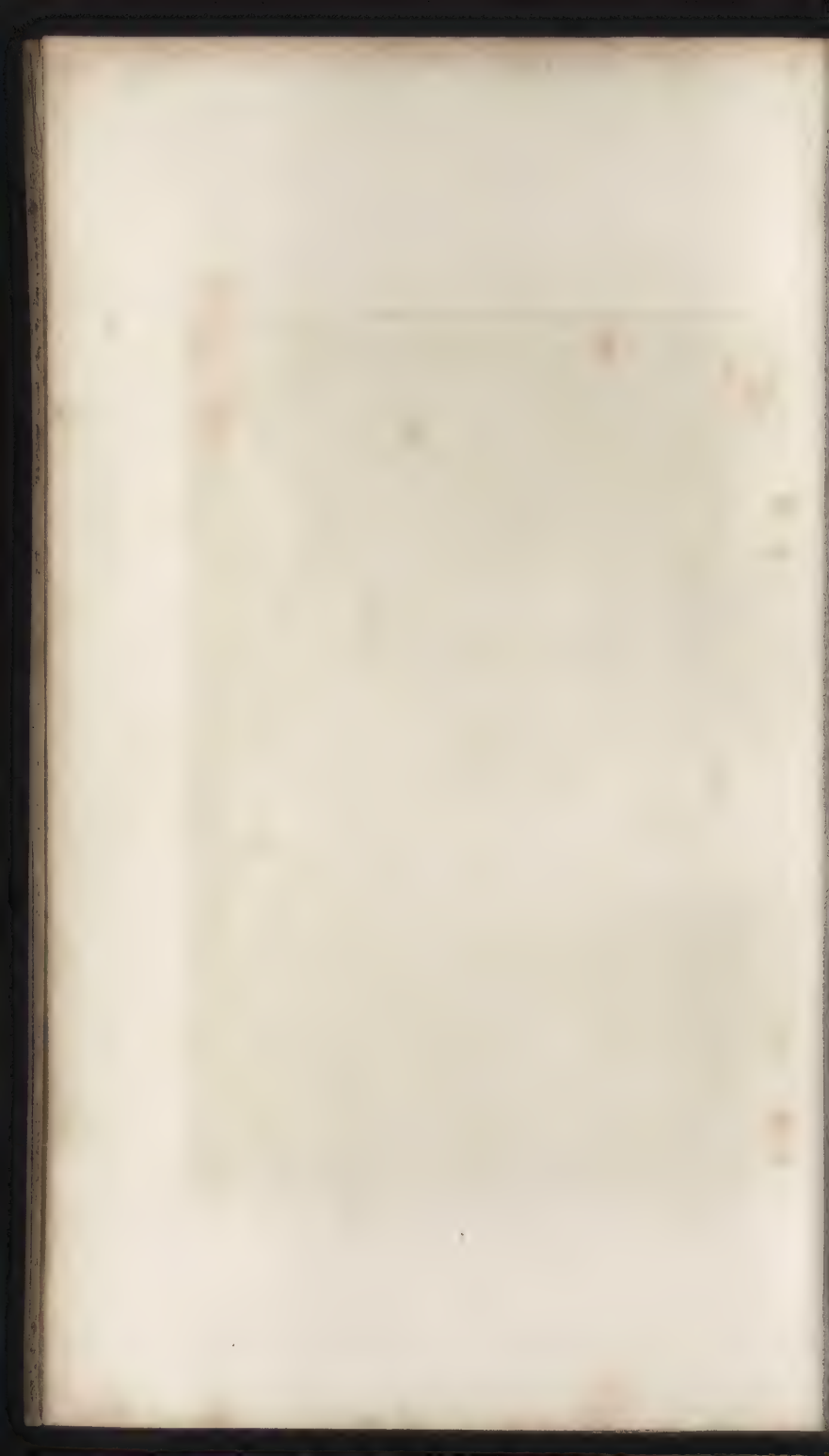
After the decease of Mrs. Hogarth, Messrs. Boydell purchased the plate, which was published in 1790. Our description of it is abridged from Mr. Ireland's very able illustrations of this political satire.

On a pedestal in the centre of the print is a statue of the present king, in his coronation robes. On the front of the pedestal is the head of a lion, in bas relief, with a leaden pipe in his mouth. A figure turning a fire-plug represents Lord Bute. A baronial escutcheon, keys, stars, coronets, croziers, mitres, maces, lie close to the pedestal, around which are placed several garden-pots with shrubs. Two rose-trees,



Hogarth del.

THE TIMES N^o 2



most plentifully sprinkled by streams from the fountain of favour, have been originally inscribed *James III.*; but, *James* being now blotted out, *George* is put above it, and, by a little hyphen beneath the lowest figure, marked as belonging to the lowest line. Three orange-trees have the initials *G. R.*; and beneath the letters is inscribed *Republican*. These also receive drops of favour: but a large laurel planted in a capacious vase, and inscribed *Culloden*, is watered by the dew of heaven—by a copious shower poured from the urn of Aquarius. Besides these six flourishing plants, there are a number of yew and box trees, clipped into *true taste* by a Dutch gardener. Some of them retain their old situations; but an active labourer is busily clearing the grounds of all these *ancient formalities*. Many of them he has already wheeled out of their places, and thrown into the ditch that surrounds the platform, into which he is now tumbling two venerable box-trees of a most *orderly* and *regular cut*; each of them having the letters *G. R.*; expressing, allegorically, the great number of old placemen who resigned on the accession of his late majesty. The only person on the platform, except Lord Bute, is his great antagonist Mr. Henry Fox, afterwards Lord Holland, who is employed in removing the garden-pots. A group on the right-hand corner is made up principally of members of the upper house. In the chair, under the king's arms, is Sir John Cust, the Speaker. Under him, wiping his forehead, is William, Duke of Cumberland: below whom is Lord Mansfield; and still lower Lord Temple, offering his snuff-box to the Duke of

Newcastle. The Earl of Winchelsea, distinguished by a ribbon, shews only his back. The figure on his left is supposed to be the Duke of Bedford. The interrogating figure, with a hat on, is Mr. Rigby; a gentleman remarkably round, Lord Melcombe; the noble Lord beneath him, the Duke of Devonshire; and the grave senator in spectacles, the Earl of Bath. The persons *asleep* are not known. On the other side of the rail, among the figures firing at Peace, Mr. Pitt, with a long gun, is easily distinguishable. Below him a *Trimmer*, in the act of desertion. The next figure resembles Henry Bilson Legge; and the hand with an ear-trumpet is perhaps the Earl of Chesterfield. Two figures distinguished by a muff and a pair of spectacles are not known. The lowest figure resembles the first Lord Holland; but *he* is exhibited on the platform. On the dog immediately behind Lord Bute is written *mercy*, allusive, probably, to 1745. In the opposite group, two personages are placed in the pillory. Over the figure of *Fanny the Phantom*, dressed in a white sheet, is written *Conspiracy*. In one hand she holds a small hammer, and in the other a lighted taper, with which she sets fire to a *North Briton* that is fastened to the breast of *John Wilkes*, over whose head is written *defamation*; and who is depicted with a most rueful countenance and empty pockets. Among the crowd below are a Highlander; a Lilliputian chimney-sweeper; a fellow blowing a cow's horn; a woman retailing gin from a keg marked *J. W.*; and a school-boy amusing himself *à la Teniers* with Mr. Wilkes's shoes; whilst an Abigail is trundling a mop over his head. The group

below consists of sailors and soldiers. Archbishop Secker is represented confirming two adults. At the rooms where the Society of Arts, &c. then met, a number of persons, by the help of a crane, are dragging up a large *silver palette*, on which is written *premium*. The man instructing the workman is Dr. Templeman, then secretary; and on the first floor is Lord Romney, their president. Behind this is the New Church in the Strand: on the opposite side, a triumphal column; a structure with the word *Hospital* in the front; and a scaffolding, with workmen completing a new building, in which Hogarth anticipated the present *Somerset House*.*

* Mr. J. Ireland's *Hogarth*, vol. ii. p. 265, *et seq.*

THE BRUISER,
CHARLES CHURCHILL,

(ONCE THE REVEREND,)

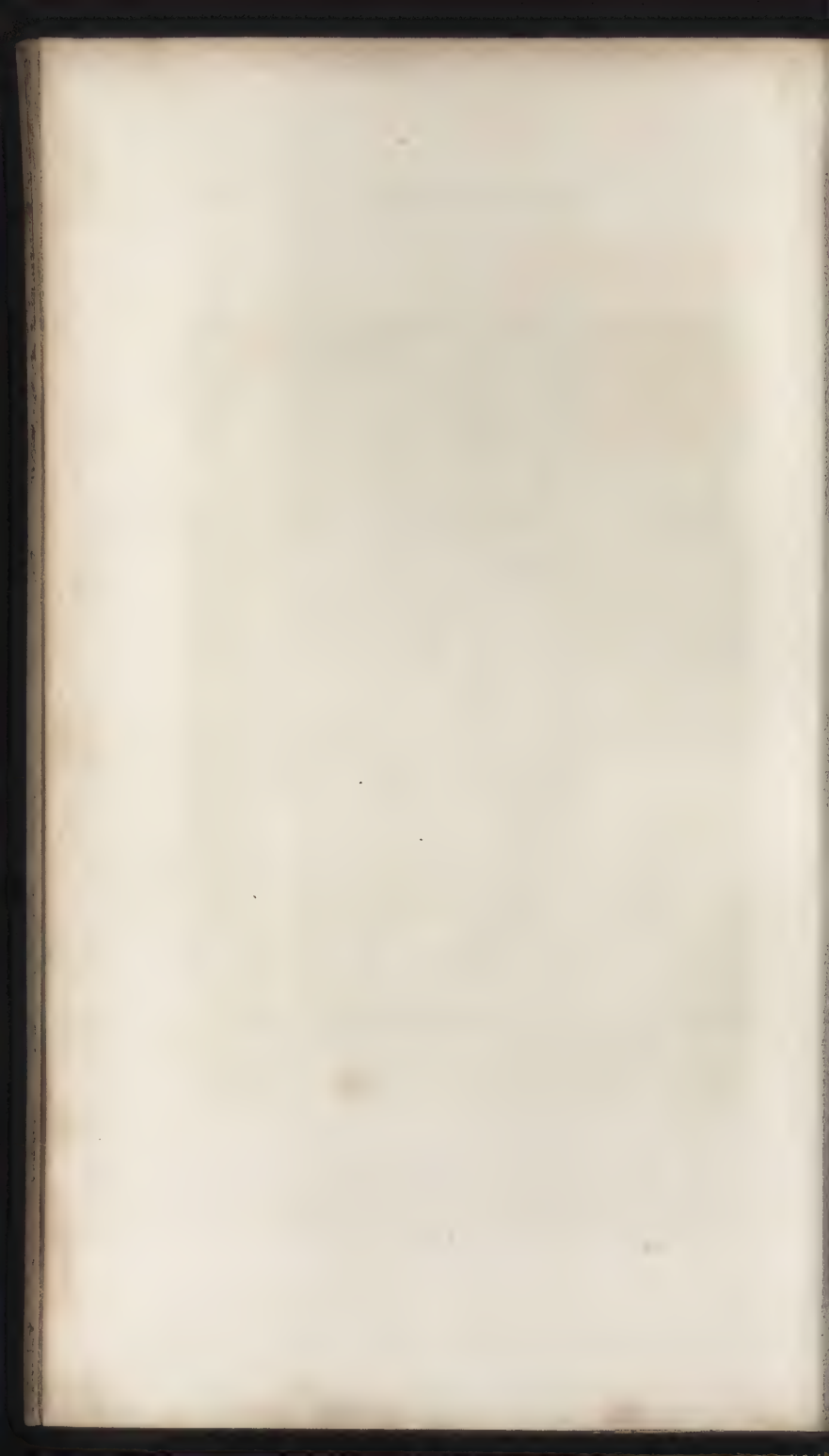
IN THE CHARACTER OF A RUSSIAN HERCULES.

IRRITATED by the publication of Mr. Wilkes's portrait, (see p. 93,) Churchill published a malignant epistle to the painter, which called forth all his pictorial powers of retaliation. Hogarth took a plate on which he had some time before engraved his portrait, together with that of his favourite dog, Trump; and expunging his own head, he substituted that of Churchill, dressed with a tattered band and torn ruffles, in the character of a Russian bear.—Beneath the print he inserted the following words:—

“A Russian Hercules, (yet no small likeness of the man) regaling himself after having killed the monster *Caricatura*, that so sorely galled his *virtuous* friend, the *heaven-born* Wilkes.”

In order to enter into the spirit of this print, it should be observed, that the person of Churchill was





stout, lusty, and rough; his shoulders were broad, and his manners as rough and uncouth as his person. The poet's predilection for liquor is admirably intimated by his hugging the tankard of porter, and by the drops which fall from his mouth. The ragged band alludes to his clerical profession (which he afterwards renounced); and the mutilated ruffles to the frays in which he was not unfrequently involved. With his left paw he grasps a knotted club, with the letters N. B. on it towards the top, referring to the celebrated political paper the *North Briton*, in which Churchill assisted Wilkes. On this club (referring to the political falsehoods the *North Briton* contained,) Hogarth wrote on the large prints, "*Infamous Fallacy*," and has numbered its knots as so many notorious lies.

The picture is raised from the floor (on which lie the palette and burin, emblematic of the artist's profession,) by three books, on the uppermost of which is written, *A list of subscribers to the North Briton*; and on another, *A new way to pay old debts, by Massinger*. To intimate the poverty of the writer, the pedestal is crowned by a begging-box. On the opposite side, Trump tramples on the poet's epistle to the painter, which he treats most contemptuously, in a manner that is not natural to the canine species.

The small drawing or picture on the palette was not in this plate when first published; being subsequently added, in order to refute the calumnious assertion that the painter was in his dotage.

Mr. Pitt is represented reclining at his ease with a mill-stone hanging over his head, on which is written

£3000;* and firing a mortar at a dove bearing an olive-branch (the symbol of peace), which is perched over the standard of England. He is attended by the two giants from Guildhall, with pipes in their mouths, referring to the support which the City of London uniformly gave to this great statesman,—and more particularly the late opulent Alderman Beckford, who enjoyed the rare felicity of being three times Lord Mayor. One of these giants is placing a crown on Mr. Pitt's head, while the other holds in his hand a shield containing the arms of Austria, which the hero spurns with contempt from his feet.

On the opposite side of the print Hogarth makes his entry as a showman, leading Wilkes in the character of a *monkey*, riding on a stick, with a cap of liberty on the top of it, and the North Briton in his hand; while Churchill advances as a muzzled bear, decorated with ruffles and a band, and a laced hat upon his head. The artist is flogging them, and makes them keep time to the sweet scrapings of a fiddler devoid of features, who is said to have been Earl Temple. The satire contained in this tablet abundantly answered the artist's purpose, and was greatly admired by the public.

We have stated above that our ingenious artist painted the picture here described by way of retaliation on Churchill; how justly the poet deserved such

* This refers to his saying that Hanover was a mill-stone round the neck of England, on account of the expenses incurred by keeping that electorate, and his afterwards *augmenting* the public expenses, by accepting a pension of £3000 per annum.

a retaliating scourge the reader will be at no loss to conceive after perusing the following lines, extracted from the poet's epistle to the painter.

" With all the symptoms of assur'd decay,
 With age and sickness pinch'd and worn away,
 Pale quiv'ring lips, lank cheeks, and falt'ring tongue,
 The spirits out of tune, the nerves unstrung,
 The body shrivell'd up, the dim eyes sunk
 Within their sockets deep, the weak hams shrunk,
 The body's weight unable to sustain,
 The streams of life scarce trembling through the vein,
 More than half kill'd by honest truths which fell
 Through thy own fault from men who wish'd thee well ;
 Canst thou even thus thy thoughts to vengeance give,
 And dead to all things else, to malice live ?—
 Hence, dotard, to thy closet—shut thee in,
 By deep repentance wash away thy sin ;
 From haunts of men to shame and sorrow fly,
 And on the verge of death learn how to die."*

* Works, vol. i. p. 146, 4to edition (1765).

JOHN WILKES, ESQ.

THIS portrait has been called a caricature and a satire upon the celebrated demagogue whose name it bears, though we are unable to ascertain the reason why it has been so considered. The artist had abundant cause of provocation to have caricatured him, if he had been so disposed; but the fact is, that the print is an excellent likeness of Mr. Wilkes, which was taken by Hogarth, in Westminster Hall, on that memorable day when the former, after being a second time brought thither from the Tower, was honourably acquitted.

At the time the artist drew this portrait, Wilkes, was in the zenith of his popularity; the accompaniments therefore are well suited to the occasion: they consist of the cap of liberty, which he is twirling on a stick, and Nos. 17 and 45 of the North Briton, which lie on the table.

So great was the demand for this portrait on its first publication in 1763, that nearly 4000 copies were disposed of in a short time.



Hogarth del.

JOHN WILKS ESQ.







Roper del.

THE BATHOS

THE BATHOS ;

FINIS, OR, THE END OF TIME.

THE circumstances which led to the production of this admirable picture having already been stated,* we now proceed to point out its design.

This is two-fold:—*first*, to collect together such objects as denoted the *end* of time;—and *secondly*, to ridicule the gross absurdities which are to be seen in the serious works of some of the ancient masters, who have blended the grave with the sublime, and the trifling with subjects of importance. Alluding to Swift's humorous *art of sinking in poetry*, Hogarth called it THE BATHOS, or *manner of sinking in sublime paintings*, and inscribed the plate to the dealers in dark pictures.

As there is no great connexion among the variety of objects we observe in this print, excepting a conformity with the end, we shall mention the various articles as they present themselves to our view. On

* See vol. i. p. 20.

the right is a ruinous tower, having a decayed time-piece or dial-plate in front; contiguous to that is a tomb-stone decorated with a death's head, and leaning on the remains of a column, we perceive *TIME* in the utmost agony breathing out his *last*; his usual accompaniments, the scythe, tube, and hour-glass are broken, his sinews are unstrung, and his course is run. In one hand he holds a parchment scroll, containing his will, in which he has bequeathed every atom of *this* world to chaos, whom he has appointed sole executor. This *testament* is duly executed by the three sister fates, *Clotho*, *Lachesis*, and *Atropos*.

Beneath the will of *Time*, lies a shoemaker's *last*, around which, is entwined the cobbler's *end*. On the right of these, are an empty ragged purse, a commission of bankruptcy with the seal annexed, supposed to be issued against poor dame *Nature*, and a play-book open at the last page.

In the centre appear a broken bow, a broken crown, and a worn-out scrubbing-brush. On the other side of the plate is opposed a withered tree, beneath which, stands an unthatched cottage, together with a falling sign of the *world's end*, described by a terrestrial globe bursting out into flames. At the foot of this print, is our artist's own print of the *Times*, set on fire by an inch of candle. Near this, a cracked *bell* is contrasted by a broken bottle, a worn-out broom, the stock of a musket, a rope's end, a whip without its lash, a mutilated capital of the Ionic order, and a painter's broken palette. At some distance, a man is gibbeted in chains, and a ship is seen foundering at sea. To complete the whole, in the firmament

above, the moon is darkened by the death of Phœbus (the sun), who (with his lifeless coursers) lies extended on a cloud, while his chariot wheels are broken, and consequently the source of light is extinguished.

“ The cloud-capt towers, the gorgeous palaces,
The solemn temples, the *great globe* itself,
Yea, all which it inherit, shall dissolve,
And—like the baseless fabric of a vision,
Leave not a wreck behind”——

TEMPEST, *Act iv. Scene i.*

END OF VOL. II.



THE
Complete Works
OF
W^m Hogarth.



HOGARTH'S HOUSE AT CHISWICK.

VOL. III.

THE END OF THE WORLD



THE
WORKS
OF
WILLIAM HOGARTH,
INCLUDING THE
ANALYSIS OF BEAUTY,
IN
NINETY COPPER-PLATE ENGRAVINGS,
WITH
DESCRIPTIONS, CRITICAL, MORAL, AND HISTORICAL;
Founded on the most Approved Authorities.
TO WHICH IS PREFIXED,
SOME ACCOUNT OF HIS LIFE.
IN THREE VOLUMES.
VOL. III.

London :
BLACK AND ARMSTRONG,
WELLINGTON STREET NORTH, STRAND.
1837.

THE UNIVERSITY OF CHICAGO

THE
ANALYSIS OF BEAUTY;

WRITTEN

WITH A VIEW TO FIX THE FLUCTUATING IDEAS

OF

TASTE.

BY WILLIAM HOGARTH.



So vary'd he, and of his tortuous train
Curl'd many a wanton wreath, in sight of Eve,
To lure her eye. —

MILTON.



CONTENTS

OF

THE THIRD VOLUME.

	PAGE
Preface - - - - -	1
INTRODUCTION. The use and advantage of considering solid objects as only thin shells composed of lines, like the outer coat of an onion - - - - -	21
CHAP.	
I. Of Fitness - - - - -	33
II. Of Variety - - - - -	36
III. Of Uniformity, Regularity, or Symmetry - - - - -	38
IV. Of Simplicity, or Distinctness - - - - -	41
V. Of Intricacy - - - - -	44
VI. Of Quantity - - - - -	49
VII. Of Lines - - - - -	56
VIII. Of what sort of parts and how pleasing forms are composed - - - - -	59
IX. Of Compositions with the Waving Line - - - - -	68
X. Of Compositions with the Serpentine Line - - - - -	70
XI. Of Proportion - - - - -	85
XII. Of Light and Shade, and the manner in which objects are explained to the eye by them - - - - -	109
XIII. Of Composition with regard to Light, Shade, and Colours - - - - -	121
XIV. Of Colouring - - - - -	128
XV. Of the Face. 1. In the highest taste, and the reverse. 2. As to character and expression. 3. Of the manner in which the lines of the Face alter from infancy upwards, and shew the different ages	138
XVI. Of Attitude - - - - -	150
XVII. Of Action. 1. A new method of acquiring an easy and graceful movement of the hand and arms, 2. Of the head, &c. 3. Of dancing, particularly the minuet. 4. Of country-dancing, and lastly, of stage action - - - - -	153



P R E F A C E.

IF a preface was ever necessary, it may very likely be thought so to the following work; the title of which (in the proposals published some time since) hath much amused and raised the expectation of the curious, though not without a mixture of doubt, that its purport could ever be satisfactorily answered. For though beauty is seen and confessed by all, yet, from the many fruitless attempts to account for the cause of its being so, inquiries on this head have almost been given up; and the subject generally thought to be a matter of too high and too delicate a nature to admit of any true or intelligible discussion. Something therefore introductory ought to be said at the presenting a work with a face so entirely new, especially as it will naturally encounter with, and perhaps may overthrow, several long-received and thorough-established opinions; and since controversies may arise how far, and after what manner this subject hath hitherto been considered and treated, it will also be proper to lay before the reader what may be gathered concerning it, from the works of the ancient and modern writers and painters.

It is no wonder this subject should have so long been thought inexplicable, since the nature of many parts of it cannot possibly come within the reach of mere men of letters ; otherwise those ingenious gentlemen who have lately published treatises upon it (and who have written much more learnedly than can be expected from one who never took up the pen before,) would not so soon have been bewildered in their accounts of it, and obliged so suddenly to turn into the broad and more beaten path of moral beauty, in order to extricate themselves out of the difficulties they seem to have met with in this ; and withal forced for the same reasons to amuse their readers with amazing (but often misapplied) encomiums on deceased painters and their performances ; wherein they are continually discoursing of effects instead of developing causes ; and after many prettinesses, in very pleasing language, do fairly set you down just where they first took you up ; honestly confessing that, as to GRACE, the main point in question, they do not even pretend to know any thing of the matter. And indeed how should they ? when it actually requires a practical knowledge of the whole art of painting (sculpture alone not being sufficient), and that too to some degree of eminence, in order to enable any one to pursue the chain of this inquiry through all its parts ; which I hope will be made to appear in the following work.

It will then naturally be asked, why the best

painters within these two centuries, who by their works appear to have excelled in grace and beauty, should have been so silent in an affair of such seeming importance to the imitative arts and their own honour? to which I answer, that it is probable they arrived at that excellence in their works by the mere dint of imitating, with great exactness, the beauties of nature, and by often copying and retaining strong ideas of graceful antique statues; which might sufficiently serve their purposes as painters, without their troubling themselves with a farther inquiry into the particular causes of the effects before them. It is not indeed a little strange, that the great Leonardo da Vinci, (amongst the many philosophical precepts which he hath at random laid down in his treatise on painting,) should not have given the least hint of any thing tending to a system of this kind, especially as he was contemporary with Michael Angelo, who is said to have discovered a certain principle in the trunk only of an antique statue, (well known from this circumstance by the name of Michael Angelo's Torso, or Back, fig.*), which principle gave his works a grandeur of gusto equal to the best antiques. Relative to which tradition, Lomazzo, who wrote about painting at the same time, hath this remarkable passage, vol. i. book 1.

“And because in this place there falleth out

* Fig. 54, p. i.

a certaine precept of *Michael Angelo*, much for our purpose, I will not conceale it, leaving the farther interpretation and vnderstanding thereof to the iudicious reader. It is reported then, that *Michael Angelo* vpon a time gaue this obseruation to the painter *Marcus de Sciena* his scholler, that he should alwaies make a figure pyramidall, serpentlike, and multiplied by one, two, and three, In which precept (in mine opinion) the whole mysterie of the arte consisteth; for the greatest grace and life that a picture can haue is, that it expresse *motion*; which the painters call the *spirite* of a picture. Nowe there is no forme so fitte to expresse this *motion*, as that of the flame of fire, which, according to *Aristotle* and the other philosophers, is an elemente most actiue of all others; because the forme of the flame thereof is most apt for motion; for it hath a *conus*, or sharpe pointe, wherewith it seemeth to divide the aire, that so it may ascende to his proper sphere. So that a picture having this forme will bee most beautifull.”*

Many writers since *Lamozzo* have, in the same words, recommended the observing this rule also, without comprehending the meaning of it; for unless it were known systematically, the whole business of grace could not be understood.

Du Fresnoy, in his *Art of Painting*, says,

* See Haydock's translation, printed at Oxford, 1598.

“large flowing, gliding outlines, which are in waves, give not only a grace to the part, but to the whole body, as we see in the Antinous, and in many other of the antique figures: a fine figure and its parts ought always to have a serpent-like and flaming form; naturally those sort of lines have I known not what of life and seeming motion in them, which very much resembles the activity of the flame and of the serpent.” Now, if he had understood what he had said, he could not, speaking of grace, have expressed himself in the following contradictory manner:—“But, to say the truth, this is a difficult undertaking, and a rare present, which the artist rather receives from the hand of heaven than from his own industry and studies.*” But De Piles, in his *Lives of the Painters*, is still more contradictory, where he says, “that a painter can only have it (meaning grace) from nature, and doth not know that he hath it, nor in what degree, nor how he communicates it to his works: and that grace and beauty are two different things; beauty pleases by the rules, and grace without them.”

* See Dryden’s translation of his Latin poem on Painting, verse 28, and the remarks on these very lines, page 155, which run thus:—“It is difficult to say what this grace of painting is; it is to be conceived and understood much more easy than to be expressed by words; it proceeds from the illuminations of an excellent mind, (but not to be acquired,) by which we give a certain turn to things, which makes them pleasing.”

All the English writers on this subject have echoed these passages; hence *Je ne sçai quoi* is become a fashionable phrase for grace.

By this it is plain, that this precept, which Michael Angelo delivered so long ago in an oracle-like manner, hath remained mysterious down to this time, for aught that has appeared to the contrary. The wonder that it should do so will in some measure lessen when we come to consider that it must all along have appeared as full of contradiction as the most obscure quibble ever delivered at Delphos, because *winding lines are as often the cause of deformity as of grace*, the solution of which in this place would be an anticipation of what the reader will find at large in the body of the work.

There are also strong prejudices in favour of straight lines, as constituting true beauty in the human form, where they never should appear. A middling connoisseur thinks no profile has beauty without a very straight nose; and if the forehead be continued straight with it, he thinks it is still more sublime. I have seen miserable scratches with the pen sell at a considerable rate for only having in them a side face or two, like that between fig. 22 and fig. 105, plate 1, which was made, and any one might do the same, with the eyes shut. The common notion, that a person should be straight as an arrow, and perfectly erect, is of this kind. If a dancing-master were to see his scholar in the easy

and gracefully-turned attitude of the Antinous, (fig. 6, plate 1,) he would cry shame on him, and tell him he looked as crooked as a ram's horn, and bid him hold up his head as he himself did. See fig. 7, plate 1.

The painters in like manner, by their works, seem to be no less divided upon the subject than the authors. The French, except such as have imitated the antique or the Italian school, seem to have studiously avoided the serpentine line in all their pictures, especially Anthony Coypel, history painter, and Rigaud, principal portrait-painter to Louis XIV.

Rubens, whose manner of designing was quite original, made use of a large flowing line as a principle, which runs through all his works, and gives a noble spirit to them; but he did not seem to be acquainted with what we call the *precise line*; which hereafter we shall be very particular upon, and which gives the delicacy we see in the best Italian masters; but he rather charged his contours in general with too bold and S-like swellings.

Raphael, from a straight and stiff manner, on a sudden changed his taste of lines at sight of Michael Angelo's works, and the antique statues; and so fond was he of the serpentine line, that he carried it into a ridiculous excess, particularly in his draperies: though his great observance of nature suffered him not long to continue in this mistake.

Peter de Cortone formed a fine manner in his draperies of this line.

We see this principle no where better understood than in some pictures of Corregio, particularly his Juno and Ixion; yet the proportions of his figures are sometimes such as might be corrected by a common sign-painter.

Whilst Albert Durer, who drew mathematically, never so much as deviated into grace, which he must sometimes have done in copying the life, if he had not been fettered with his own impracticable rules of proportion.

But that which may have puzzled this matter most may be, that Vandyke, one of the best portrait painters in most respects ever known, plainly appears not to have had a thought of this kind. For there seems not to be the least grace in his pictures more than what the life chanced to bring before him. There is a print of the Duchess of Wharton, (fig. 52, plate 2,) engraved by Van Gunst, from a true picture by him, which is thoroughly divested of every elegance. Now, had he known this line as a principle, he could no more have drawn all the parts of this picture so contrary to it, than Mr. Addison could have wrote a whole Spectator in false grammar; unless it were done on purpose. However, on account of his other great excellencies, painters choose to style this want of grace in his attitudes, &c. *simplicity*, and indeed they do often very justly merit that epithet.

Nor have the painters of the present times been less uncertain and contradictory to each other than the masters already mentioned, whatever they may pretend to the contrary: of this I had a mind to be certain, and therefore, in the year 1745, published a frontispiece to my engraved works, in which I drew a serpentine line lying on a painter's pallet, with these words under it, *THE LINE OF BEAUTY*. The bait soon took; and no Egyptian hieroglyphic ever amused more than it did for a time; painters and sculptors came to me to know the meaning of it, being as much puzzled with it as other people, till it came to have some explanation; then indeed, but not till then, some found it out to be an old acquaintance of theirs, though the account they could give of its properties was very near as satisfactory as that which a day-labourer, who constantly uses the lever, could give of that machine as a mechanical power.

Others, as common face-painters and copiers of pictures, denied that there could be such a rule either in art or nature, and asserted it was all stuff and madness; but no wonder that these gentlemen should not be ready in comprehending a thing they have little or no business with. For though the *picture-copier* may sometimes to a common eye seem to vie with the original he copies, the artist himself requires no more ability, genius, or knowledge of nature, than a journeyman weaver at the gobelins, who, in work-

ing after a piece of painting bit by bit, scarcely knows what he is about, whether he is weaving a man or a horse, yet at last almost insensibly turns out of his loom a fine piece of tapestry, representing, it may be, one of Alexander's battles, painted by Le Brun.

As the above-mentioned print thus involved me in frequent disputes by explaining the qualities of the line, I was extremely glad to find it (which I had conceived as only part of a system in my mind,) so well supported by the above precept of Michael Angelo: which was first pointed out to me by Dr. Kennedy, a learned antiquarian and connoisseur, of whom I afterwards purchased the translation, from which I have taken several passages to my purpose.

Let us now endeavour to discover what light antiquity throws upon the subject in question.

Egypt first, and afterwards Greece, have manifested by their works their great skill in arts and sciences; and, among the rest, painting and sculpture, all which are thought to have issued from their great schools of philosophy. Pythagoras, Socrates, and Aristotle seem to have pointed out the right road in nature for the study of the painters and sculptors of those times, (which they in all probability afterwards followed through those nicer paths that their particular professions required them to pursue,) as may be reasonably collected from the answers given by Socrates to Astrippus his disciple, and Parrha-

sius the painter, concerning FITNESS, the first fundamental law in nature with regard to beauty.

I am in some measure saved the trouble of collecting an historical account of these arts among the ancients, by accidentally meeting with a preface to a tract called the *Beau Ideal*: this treatise* was written by Lambert Hermanson Ten Kate, in French, and translated into English by James Christopher le Blon; who in that preface says, speaking of the author, "His superior knowledge that I am now publishing is the product of the Analogy of the ancient Greeks; or the true key for finding all harmonious proportions in painting, sculpture, architecture, music, &c. brought home to Greece by Pythagoras. For after this great philosopher had travelled into Phœnicia, Egypt, and Chaldea, where he conversed with the learned, he returned into Greece about *Anno Mundi* 3484, before the christian æra 520, and brought with him many excellent discoveries and improvements for the good of his countrymen, among which the Analogy was one of the most considerable and useful.

"After him the Grecians, by the help of this Analogy, began (and not before) to excel other nations in sciences and arts; for whereas before this time they represented their *Divinities* in plain human figures, the Grecians now began to enter into the *Beau Ideal*; and Pamphilus, (who

* Published in 1732, and sold by A. Millar.

flourished *A. M.* 3641, before the christian æra 363, who taught, that no man could excel in painting without mathematics,) the scholar of Pausius and master of Apelles, was the first who artfully applied the said Analogy to the art of painting; as much about the same time the sculpturers, the architects, &c. began to apply it to their several arts, without which science the Grecians had remained as ignorant as their forefathers.

“They carried on their improvements in drawing, painting, architecture, sculpture, &c. till they became the wonders of the world; especially after the Asiatics and Egyptians (who had formerly been the teachers of the Grecians) had, in process of time, and by the havoc of war, lost all the excellency in sciences and arts; for which all other nations were afterwards obliged to the Grecians, without being able so much as to imitate them.

“For when the Romans had conquered Greece and Asia, and had brought to Rome the best paintings and the finest artists, we do not find they discovered the great key of knowledge, the Analogy I am now speaking of; but their best performances were conducted by Grecian artists, who, it seems, cared not to communicate their secret of the Analogy; because either they intended to be necessary at Rome, by keeping the secret among themselves, or else the Romans, who principally affected universal

dominion, were not curious enough to search after the secret, not knowing the importance of it, nor understanding that, without it, they could never attain to the excellency of the Grecians : though nevertheless it must be owned that the Romans used well the proportions, which the Grecians long before had reduced to certain fixed rules according to their ancient Analogy ; and the Romans could arrive at the happy use of the proportions, without comprehending the Analogy itself."

This account agrees with what is constantly observed in Italy, where the Greek and Roman work, both in medals and statues, are as distinguishable as the characters of the two languages.

As the preface had thus been of service to me, I was in hopes, from the title of the book, (and the assurance of the translator, that the author had by his great learning discovered the secret of the ancients,) to have met with something there that might have assisted, or confirmed the scheme I had in hand ; but was much disappointed in finding nothing of that sort, and no explanation, or even after-mention, of what at first agreeably alarmed me, the word *Analogy*. I have given the reader a specimen in his own words how far the author hath discovered this grand secret of the ancients, or *great key of knowledge*, as the translators call it.

"The sublime part that I so much esteem, and of which I have begun to speak, is a real

Je ne sçai quoi, or an unaccountable something to most people, and it is the most important part to all the connoisseurs, I shall call it an harmonious propriety, which is a touching or moving unity, or a pathetic agreement or concord, not only of each member to its body, but also of each part to the member of which it is a part : *It is also an infinite variety of parts*, however conformable with respect to each different subject, so that all the attitude, and all the adjustment of the draperies of each figure, ought to answer or correspond to the subject chosen. Briefly, it is a true decorum, a bienséance or a congruent disposition of ideas, as well for the face and stature, as for the attitudes. A bright genius, in my opinion, who aspires to excel in the ideal, should propose this to himself, as what has been the principal study of the most famous artists. 'Tis in this part that the great masters cannot be imitated or copied but by themselves, or by those that are advanced in the knowledge of the ideal, and who are as knowing as those masters in the rules or laws of the pittoresque and poetical nature, although inferior to the masters in the high spirit of invention."

The words in this quotation, "*It is also an infinite variety of parts*," seem at first to have some meaning in them, but it is entirely destroyed by the rest of the paragraph, and all the other pages are filled, according to custom, with descriptions of pictures.

Now, as every one has a right to conjecture what this discovery of the ancients might be, it shall be my business to shew it was a key to the thorough knowledge of variety both in form and movement. Shakspeare, who had the deepest penetration into nature, has summed up all the charms of beauty in two words, INFINITE VARIETY; where, speaking of Cleopatra's power over Anthony, he says,

—————Nor custom stale
Her infinite variety :—— Act 2, Scene 3.

It has been ever observed, that the ancients made their doctrines mysterious to the vulgar, and kept them secret from those who were not of their particular sects and societies, by means of symbols and hieroglyphics. Lamoza says, chap. 29, book 1, "The Grecians, in imitation of antiquity, searched out the truly renowned proportion, wherein the exact perfection of most exquisite beauty and sweetness appeareth; dedicating the same, in a triangular glass, unto Venus, the goddess of divine beauty, from whence all the beauty of inferior things is derived."

If we suppose this passage to be authentic, may we not also imagine it probable, that the symbol in the triangular glass might be similar to the line Michael Angelo recommended; especially if it can be proved that the triangular form of the glass, and the serpentine line

itself, are the two most expressive figures that can be thought of to signify not only beauty and grace, but the whole *order of form*.

There is a circumstance in the account Pliny gives of Apelles's visit to Protogenes, which strengthens this supposition. I hope I may have leave to repeat the story. Apelles having heard of the fame of Protogenes, went to Rhodes to pay him a visit, but not finding him at home, asked for a board, on which he drew a *line*, telling the servant maid, that line would signify to her master who had been to see him; we are not clearly told what sort of a line it was that could so particularly signify one of the first of his profession: if it was only a stroke (though as fine as a hair, as Pliny seems to think,) it could not possibly by any means denote the abilities of a great painter. But if we suppose it to be a line of some extraordinary quality, such as the serpentine line will appear to be, Apelles could not have left a more satisfactory signature of the compliment he had paid him. Protogenes, when he came home, took the hint, and drew a finer, or *rather more expressive line*, within it, to shew Apelles, if he came again, that he understood his meaning. He, soon returning, was well pleased with the answer Protogenes had left for him, by which he was convinced that fame had done him justice; and so, correcting the line again, perhaps by making it more precisely elegant, he took his leave.

The story thus may be reconciled to common sense, which, as it has been generally received, could never be understood but as a ridiculous tale.

Let us add to this, that there is scarce an Egyptian, Greek, or Roman deity, but hath a twisted serpent, twisted cornucopia, or some symbol winding in this manner, to accompany it. The two small heads (over the busto of the Hercules, fig. 4, in plate 1,) of the goddess Isis one crowned with a globe between two horns, the other with a lily,* are of this kind. Harpocrates, the god of silence, is still more remarkably so, having a large twisted horn growing out of the side of his head, one cornucopia in his hand, and another at his feet, with his finger placed on his lips, indicating secrecy. (See Montfaucon's *Antiquities*). And it is as remarkable, that the deities of barbarous and Gothic nations never had, nor have to this day, any of these elegant forms belonging to them. How absolutely void of these turns are the pagods of China, and what a mean taste runs through most of their attempts in painting and sculpture, notwithstanding they finish with such excessive neatness! the whole nation in these

* The leaves of this flower as they grow, twist themselves various ways in a pleasing manner, as may be better seen by figure 43, in plate 1; but there is a curious little flower, called the Autumn *Syclamen*, fig. 47, the leaves of which elegantly twist one way only.

matters seem to have but one eye : this mischief naturally follows from the prejudices they imbibed by copying one another's works, which the ancients seem seldom to have done.

Upon the whole, it is evident that the ancients studied these arts very differently from the moderns. Lamozzo seems to be partly aware of this, by what he says in the division of his work, page 9 : " There is a two-folde proceeding in all artes and sciences ; the one is called the order of nature, and the other of teaching. Nature proceedeth ordinarily, beginning with the unperfect, as the particulars, and ending with the perfect as the universals. Now, if, in searching out the nature of things, our understanding shall proceede after that order, by which they are brought forth by nature, doubtlesse it will be the most absolute and ready method that can bee imagined For we beginne to know things by their first and immediate principles, &c. ; and this is not only mine opinion but Aristotle's also ;" yet, mistaking Aristotle's meaning, and absolutely deviating from his advice, he afterwards says, " all which if we could comprehend within our understanding, we should be most wise ; but it is *impossible*, and after having given some dark reasons why he thinks so, he tells you, " he resolves to follow the order of teaching," which all the writers on painting have in like manner since done.

Had I observed the foregoing passage before I undertook this essay, it probably would have put me to a stand, and deterred me from venturing upon what Lomozzo calls an impossible task; but observing in the forementioned controversies that the torrent generally ran against me, and that several of my opponents had turned my arguments into ridicule, yet were daily availing themselves of their use, and venting them even to my face as their own, I began to wish the publication of something on this subject; and accordingly applied myself to several of my friends, whom I thought capable of taking up the pen for me, offering to furnish them with materials by word of mouth; but finding this method not practicable, from the difficulty of one man's expressing the ideas of another, especially on a subject which he was either unacquainted with, or was new in its kind, I was therefore reduced to an attempt of finding such words as would best answer my own ideas, being now too far engaged to drop the design. Hereupon, having digested the matter as well as I could, and thrown it into the form of a book, I submitted it to the judgment of such friends whose sincerity and abilities I could best rely on, determining on their approbation or dislike to publish or destroy it; but their favourable opinion of the manuscript being publicly known, it gave such a credit to the undertaking as soon changed the counte-

nances of those who had a better opinion of my pencil than my pen, and turned their sneers into expectation; especially when the same friends had kindly made me an offer of conducting the work through the press. And here I must acknowledge myself particularly indebted to one gentleman for his corrections and amendment of at least a third part of the wording. Through his absence and avocations, several sheets went to the press without any assistance, and the rest had the occasional inspection of one or two other friends. If any inaccuracies shall be found in the writing, I shall readily acknowledge them all my own, and am, I confess, under no great concern about them, provided the matter in general may be found useful and answerable in the application of it to truth and nature; in which material points, if the reader shall think fit to rectify any mistakes, it will give me a sensible pleasure, and be doing great honour to the work.

ADVERTISEMENT.

For the more easy finding the figures referred to in the two prints belonging to this work, the references are for the most part placed at the bottom of the page. Fig. T. p. 1, signifies the top of plate 1. L. p. 1, the left side. R. p. 1, the right side. B. p. 1, the bottom. And where a figure is referred to in the middle of either print, it is only marked thus, fig. p. 1. or fig. p. 2.

INTRODUCTION.

I NOW offer to the public a short essay, accompanied with two explanatory prints, in which I shall endeavour to show what the principles are in nature by which we are directed to call the forms of some bodies beautiful, others ugly, some graceful, and others the reverse; by considering more minutely than has hitherto been done, the nature of those lines, and their different combinations, which serve to raise in the mind the ideas of all the variety of forms imaginable. At first, perhaps, the whole design, as well as the prints, may seem rather intended to trifle and confound, than to entertain and inform: but I am persuaded that when the examples in nature, referred to in this essay, are duly considered and examined upon the principles laid down in it, it will be thought worthy of a careful and attentive perusal; and the prints themselves too will, I make no doubt, be examined as attentively, when it is found, that almost every figure in them (how oddly soever they may seem to be grouped together) is referred to singly in the essay, in order to assist the reader's imagination, when the original examples in art, or nature, are not themselves before him.

And in this light I hope my prints will be

considered, and that the figures referred to in them will never be imagined to be placed there by me as examples themselves of beauty or grace, but only to point out to the reader what sorts of objects he is to look for and examine in nature, or in the works of the greatest masters. My figures, therefore, are to be considered in the same light with those a mathematician makes with his pen, which may convey the idea of his demonstration, though not a line in them is either perfectly straight, or of that peculiar curvature he is treating of. Nay, so far was I from aiming at grace, that I purposely chose to be least accurate where most beauty might be expected, that no stress might be laid on the figures to the prejudice of the work itself: for, I must confess, I have but little hopes of having a favourable attention given to my design in general, by those who have already had a more fashionable introduction into the mysteries of the arts of painting and sculpture. Much less do I expect, or in truth desire, the countenance of that set of people, who have an interest in exploding any kind of doctrine that may teach us to *see with our own eyes*.

It may be needless to observe, that some of the last-mentioned are not only the dependents on, but often the only instructors and leaders of the former; but in what light they are so considered abroad, may be partly seen by* a bur-

* Fig. 1. T. p. 1.

lesque representation of them, taken from a print published by Mr. Pond, designed by Cav^r. Ghezzi at Rome.

To those, then, whose judgments are unprejudiced, this little work is submitted with most pleasure; because it is from such that I have hitherto received the most obligations, and now have reason to expect most candour.

Therefore I would fain have such of my readers be assured, that however they may have been awed and over-borne by pompous terms of art, hard names, and the parade of seemingly magnificent collections of pictures and statues, they are in a much fairer way, ladies as well as gentlemen, of gaining a perfect knowledge of the elegant and beautiful, in artificial as well as natural forms, by considering them in a systematical, but, at the same time, familiar way, than those who have been prepossessed by dogmatic rules, taken from the performances of art only: nay, I will venture to say, sooner and more rationally than even a tolerable painter, who has imbibed the same prejudices.

The more prevailing the notion may be, that painters and connoisseurs are the only competent judges of things of this sort, the more it becomes necessary to clear up and confirm, as much as possible, what has only been asserted in the foregoing paragraph; that no one may be deterred, by the want of such previous knowledge, from entering into this inquiry.

The reason why gentlemen, who have been inquisitive after knowledge in pictures, have their eyes less qualified for our purpose than others, is because their thoughts have been entirely and continually employed and incumbered with considering and retaining the various *manners* in which pictures are painted, the histories, names, and characters of the masters, together with many other little circumstances belonging to the mechanical part of the art; and little or no time has been given for perfecting the ideas they ought to have in their minds of the objects themselves in nature; for by having thus espoused and adopted their first notions from nothing but *imitations*, and becoming too often as bigotted to their faults as their beauties, they at length in a manner totally neglect, or at least disregard the works of nature, merely because they do not tally with what their minds are so strongly prepossessed with.

Were not this a true state of the case, many a reputed capital picture, that now adorns the cabinets of the curious in all countries, would long ago have been committed to the flames: nor would it have been possible for the Venus and Cupid represented by the figure,* to have made its way into the principal apartment of a palace.

It is also evident that the painter's eye may

* Under fig. 49, T. p. 1.

not be a bit better fitted to receive these new impressions, who is, in like manner, too much captivated with the works of art; for he also is apt to pursue the shadow and drop the substance. This mistake happens chiefly to those who go to Rome for the accomplishment of their studies, as they naturally will, without the utmost care, take the infectious turn of the connoisseur instead of the painter: and in proportion as they turn by those means bad proficient in their own arts, they become the more considerable in that of a connoisseur. As a confirmation of this seeming paradox, it has ever been observed, at all auctions of pictures, that the very worst painters sit as the most profound judges, and are trusted only, I suppose, on account of their *disinterestedness*.

I apprehend a good deal of this will look more like resentment, and a design to invalidate the objections of such as are not likely to set the faults of this work in the most favourable light, than merely for the encouragement, as was said above, of such of my readers as are neither painters nor connoisseurs: and I will be ingenuous enough to confess something of this may be true; but, at the same time, I cannot allow that this alone would have been a sufficient motive to have made me risk giving offence to any, had not another consideration, besides that already alleged, of more consequence to the purpose in hand, made it necessary. I mean

the setting forth, in the strongest colours, the surprising alterations objects seemingly undergo through the prepossessions and prejudices contracted by the mind;—fallacies strongly to be guarded against by such as would learn to see objects truly!

Although the instances already given are pretty flagrant, yet it is certainly true, (as a farther confirmation of this, and for the consolation of those who may be a little piqued at what has been said,) that painters of every condition are stronger instances of the almost unavoidable power of prejudice than any people whatever.

What are all the *manners*, as they are called, of even the greatest masters, which are known to differ so much from one another, and all of them from nature, but so many strong proofs of their inviolable attachment to falsehood, converted into established truth in their own eyes by self-opinion? Rubens would, in all probability, have been as much disgusted at the dry manner of Poussin, as Poussin was at the extravagant of Rubens. The prejudices of inferior proficient, in favour of the imperfections of their own performances, is still more amazing.—Their eyes are so quick in discerning the faults of others, at the same time they are so totally blind to their own! Indeed it would be well for us all if one of Gulliver's flappers could be placed at our elbows, to remind us at every stroke how much prejudice and self opinion perverts our sight.

From what has been said, I hope it appears that those who have no bias of any kind, either from their own practice or the lessons of others, are fittest to examine into the truth of the principles laid down in the following pages. But as every one may not have had an opportunity of being sufficiently acquainted with the instances that have been given, I will offer one of a familiar kind, which may be a hint for their observing a thousand more. How gradually does the eye grow reconciled even to a disagreeable dress, as it becomes more and more the fashion, and how soon return to its dislike of it, when it is left off, and a new one has taken possession of the mind!—So vague is taste, when it has no solid principles for its foundation!

Notwithstanding I have told you my design of considering minutely the variety of lines, which serve to raise the ideas of bodies in the mind, and which are undoubtedly to be considered as drawn on the surfaces only of solid or opaque bodies; yet the endeavouring to conceive as accurate an idea as is possible of the *inside* of those surfaces, if I may be allowed the expression will be a great assistance to us in the pursuance of our present inquiry.

In order to my being well understood, let every object under our consideration be imagined to have its inward contents scooped out so nicely as to have nothing of it left but a thin shell, exactly corresponding both in its inner and outer surface

to the shape of the object itself: and let us likewise suppose this thin shell to be made up of very fine threads, closely connected together, and equally perceptible, whether the eye is supposed to observe them from without or within, and we shall find the ideas of the two surfaces of this shell will naturally coincide. The very word, shell, makes us seem to see both surfaces alike.

The use of this conceit, as it may be called by some, will be seen to be very great in the process of this work: and the oftener we think of objects in this shell-like manner, we shall facilitate and strengthen our conception of any particular part of the surface of an object we are viewing, by acquiring thereby a more perfect knowledge of the whole, to which it belongs: because the imagination will naturally enter into the vacant space within this shell, and there at once, as from a centre, view the whole form within, and mark the opposite corresponding parts so strongly as to retain the idea of the whole, and make us masters of the meaning of every view of the object, as we walk round it, and view it from without.

Thus the most perfect idea we can possibly acquire of a sphere, is by conceiving an infinite number of straight rays of equal lengths, issuing from the centre, as from the eye, spreading every way alike; and circumscribed or wound about at their other extremities with close-connected circular threads, or lines, forming a true spherical shell.

But in the common way of taking the view of of any opake object, that part of its surface which fronts the eye is apt to occupy the mind alone, and the opposite, nay, even every other part of it whatever, is left unthought of at that time : and the least motion we make to reconnoitre any other side of the object, confounds our first idea, for want of the connexion of the two ideas, which the complete knowledge of the whole would naturally have given us, if we had considered it in the other way before.

Another advantage of considering objects thus merely as shells composed of lines, is, that by these means we obtain the true and full idea of what is called the *outlines* of a figure, which has been confined within too narrow limits, by taking it only from drawings on paper ; for in the example of the sphere given above, every one of the imaginary circular threads has a right to be considered as an outline of the sphere, as well as those which divide the half that is seen from that which is not seen ; and if the eye be supposed to move regularly round it, these threads will each of them as regularly succeed one another in the office of outlines : (in a narrow and limited sense of the word :) and the instant any one of these threads, during this motion of the eye, comes into sight on one side, its opposite thread is lost, and disappears on the other. He who will thus take the pains of acquiring perfect ideas of the distances, bearings, and oppositions of several material points and lines in

the surfaces of even the most irregular figures will gradually arrive at the knack of recalling them into his mind when the objects themselves are not before him : and they will be as strong and perfect as those of the most plain and regular forms, such as cubes and spheres ; and will be of infinite service to those who invent and draw from fancy, as well as enable those to be more correct who draw from life.

In this manner, therefore, I would desire the reader to assist his imagination as much as possible, in considering every object, as if his eye were placed within it. As straight lines are easily conceived, the difficulty of following this method in the most simple and regular forms will be less than may be first imagined ; and its use in the more compounded will be greater : as will be more fully shewn when we come to speak of composition.

But as fig.* may be of singular use to young designers in the study of the human form, the most complex and beautiful of all, in shewing them a mechanical way of gaining the opposite points in its surface, which never can be seen in one and the same view ; it will be proper to explain the design of it in this place, as it may at the same time add some weight to what has been already said.

It represents the trunk of a figure cast in soft

* Fig. 2. L. p. 1.

wax, with one wire passed perpendicularly through its centre, another perpendicularly to the first, going in before and coming out in the middle of the back, and as many more as may be thought necessary, parallel to and at equal distances from these, and each other; as is marked by the several dots in the figure.—Let these wires be so loose as to be taken out at pleasure, but not before all the parts of them, which appear out of the wax, are carefully painted close up to the wax, of a different colour from those that lie within it. By these means the horizontal and perpendicular *contents* of these parts of the body (by which I mean the distances of opposite points in the surface of these parts) through which the wires have passed, may be exactly known and compared with each other; and the little holes, where the wires have pierced the wax, remaining on its surface, will mark out the corresponding opposite points on the external muscles of the body; as well as assist and guide us to a readier conception of all the intervening parts. These points may be marked upon a marble figure with calibers properly used.

The known method, many years made use of, for the more exactly and expeditiously reducing drawings from large pictures, for engravings; or for enlarging designs for painting ceilings and cupolas, (by striking lines perpendicular to each other, so as to make an equal number of squares on the paper designed for the copy, that hath been

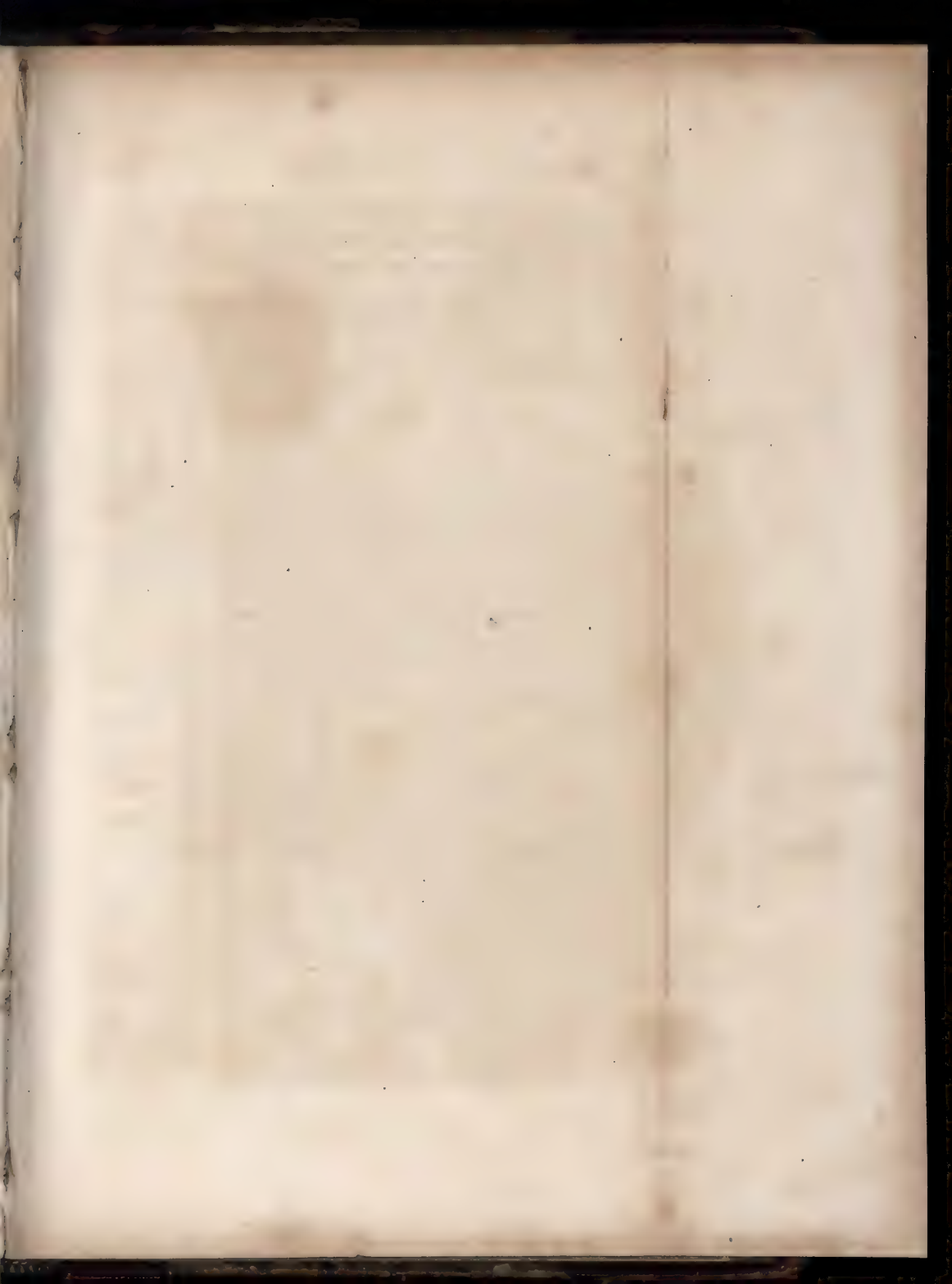
first made on the original ; by which means the situation of every part of the picture is mechanically seen, and easily transferred) may truly be said to be somewhat of the same kind with what has been here proposed, but that one is done upon a flat surface, the other upon a solid ; and that the new scheme differs in its application, and may be of a much more useful and extensive nature than the old one.

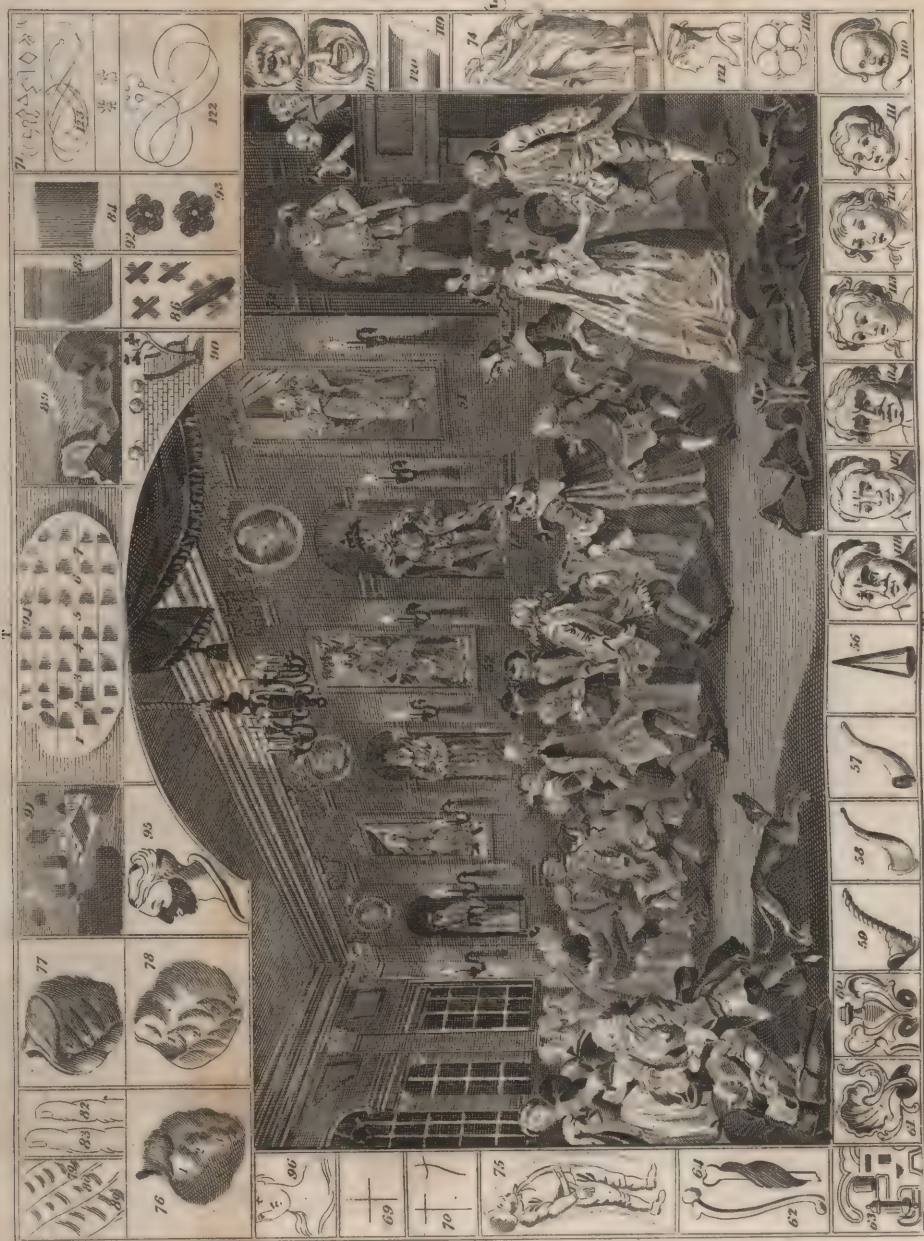
But it is time now to have done with the introduction : and I shall proceed to consider the fundamental principles, which are generally allowed to give elegance and beauty, when duly blended together, to compositions of all kinds whatever ; and point out to my readers the particular force of each, in those compositions in nature and art, which seem most to *please and entertain the eye*, and give that grace and beauty, which is the subject of this inquiry. The principles I mean are FITNESS, VARIETY, UNIFORMITY, SIMPLICITY, INTRICACY, and QUANTITY ;—*all which co-operate in the production of beauty, mutually correcting and restraining each other occasionally.*





ANALYSIS OF BEAUTY.





Hogarth del.



1



August del.

THE
ANALYSIS OF BEAUTY.

CHAP I.

OF FITNESS.

FITNESS of the parts to the design for which every individual thing is formed, either by art or nature, is first to be considered, as it is of the greatest consequence to the beauty of the whole. This is so evident, that even the sense of seeing, the great inlet of beauty, is itself so strongly biassed by it, that if the mind on account of this kind of value in a form, esteem it beautiful, though on all other considerations it be not so, the eye grows insensible of its want of beauty, and even begins to be pleased, especially after it has been a considerable time acquainted with it.

It is well known, on the other hand, that forms of great elegance often disgust the eye by being improperly applied. Thus twisted columns are undoubtedly ornamental; but as they convey an idea of weakness, they always displease, when they are improperly made

use of as supporters to any thing that is bulky, or appears heavy.

The bulks and proportions of objects are governed by fitness and propriety. It is this that has established the size and proportions of chairs, tables, and all sorts of utensils and furniture. It is this that has fixed the dimensions of pillars, arches, &c. for the support of great weight, and so regulated all the orders in architecture, as well as the sizes of windows and doors, &c. Thus though a building were ever so large, the steps of the stairs, the seats in the windows must be continued of their usual heights, or they would lose their beauty with their fitness; and in ship-building the dimensions of every part are confined and regulated by fitness for sailing. When a vessel sails well, the sailors always call her a beauty; the two ideas have such a connexion!

The general dimensions of the parts of the human body are adapted thus to the uses they are designed for. The trunk is the most capacious, on account of the quantity of its contents, and the thigh is larger than the leg, because it has both the leg and foot to move, the leg only the foot, &c.

Fitness of parts also constitutes and distinguishes in a great measure the characteristics of objects; as, for example, the race-horse differs as much in quality, or character, from the war-horse, as to its figure, as the Hercules from the Mercury.

The race-horse, having all its parts of such dimensions as best fit the purposes of speed, acquires on that account a consistent character of one sort of beauty. To illustrate this, suppose the beautiful head and gracefully-turned neck of the war-horse were placed

on the shoulders of the race-horse, instead of his own awkward straight one, it would disgust and deform, instead of adding beauty, because the judgment would condemn it as unfit.

The Hercules, by Glicon,* hath all its parts finely fitted for the purposes of the utmost strength the texture of the human form will bear. The back, breast, and shoulders have huge bones, and muscles adequate to the supposed active strength of its upper parts; but as less strength was required for the lower parts, the judicious sculptor, contrary to all modern rule of enlarging every part in proportion, lessened the size of the muscles gradually down towards the feet; and for the same reason made the neck larger in circumference than any part of the head, otherwise the figure would have been burdened with an unnecessary weight, which would have been a drawback from his strength, and, in consequence of that, from its characteristic beauty.

These seeming faults, which show the superior anatomical knowledge as well as judgment of the ancients, are not to be found in the leaden imitations of it near Hyde Park.† The saturnine geniuses imagined they knew how to correct such apparent *disproportions*.

These few examples may be sufficient to give an idea of what I mean (and would have understood) by beauty of fitness or propriety.

* Fig. 3. p. 1.]

† Fig. 4, p. 1.

CHAP II.

OF VARIETY.

How great a share variety has in producing beauty may be seen in the ornamental part of nature.

The shapes and colours of plants, flowers, leaves, the paintings in butterflies' wings, shells, &c. seem of little other intended use than that of entertaining the eye with the pleasure of variety.

All the senses delight in it, and equally are averse to sameness. The ear is as much offended with one even continued note, as the eye is with being fixed to a point or to the view of a dead wall.

Yet when the eye is glutted with a succession of variety, it finds relief in a certain degree of sameness; and even plain space becomes agreeable, and, properly introduced and contrasted with variety, adds to it more variety.

I mean here, and every where indeed, a composed variety; for variety uncomposed, and without design, is confusion and deformity.

Observe, that a gradual lessening is a kind of varying that gives beauty. The pyramid diminishing from its basis to its point, and the scroll or voluta gradually lessening to its centre, are beautiful forms. So also objects that only seem to do so, though in fact they do not, have equal beauty; thus perspective views, and particularly those of buildings, are always pleasing to the eye.

The little ship, between figure 47 and 88, plate 1, supposed moving along the shore even with the eye, might have its top and bottom bounded by two lines at equal distances all the way, as A; but if the ship puts out to sea, these lines at top and bottom would seem to vary and meet each other by degrees, as B, in the point C, which is in the line where the sky and water meet, called the horizon. Thus much of the manner of perspective adding beauty, by seemingly varying otherwise unvaried forms, I thought might be acceptable to those who have not learnt perspective.

CHAP III.

OF UNIFORMITY, REGULARITY, OR SYMMETRY.

It may be imagined that the greatest part of the effects of beauty results from the symmetry of parts in the object which is beautiful; but I am very well persuaded this prevailing notion will soon appear to have little or no foundation.

It may indeed have properties of greater consequence, such as propriety, fitness, and use, and yet but little serve the purposes of pleasing the eye, merely on the score of beauty.

We have, indeed, in our nature a love of imitation from our infancy, and the eye is often entertained, as well as surprised, with mimicry, and delighted with the exactness of counterparts; but then this always gives way to its superior love of variety, and soon grows tiresome.

If the uniformity of figures, parts, or lines, were truly the chief cause of beauty, the more exactly uniform their appearances were kept the more pleasure the eye would receive; but this is so far from being the case, that, when the mind has been once satisfied that the parts answer one another, with so exact an uniformity as to preserve to the whole the character of fitness to stand, to move, to sink, to swim, to fly, &c. without losing the balance, the eye

is rejoiced to see the object turned, and shifted, so as to vary these uniform appearances.

Thus the profile of most objects, as well as faces, are rather more pleasing than their full fronts.

Whence it is clear the pleasure does not arise from seeing the exact resemblance which one side bears the other, but from the knowledge that they do so on account of fitness, with design, and for use. For when the head of a fine woman is turned a little to one side, which takes off from the exact similarity of the two halves of the face, and somewhat reclining, so varying still more from the straight and parallel lines of a formal front face, it is always looked upon as most pleasing. This is accordingly said to be a graceful air of the head.

It is a constant rule in composition in painting to avoid regularity. When we view a building, or any other object in life, we have it in our power, by shifting the ground, to take that view of it which pleases us best; and in consequence of this, the painter, if he is left to his choice, takes it on the angle rather than in front, as most agreeable to the eye, because the regularity of the lines is taken away by their running into perspective, without losing the idea of fitness: and when he is of necessity obliged to give the front of a building, with all its equalities and parallelisms, he generally breaks (as it is termed) such disagreeable appearances, by throwing a tree before it, or the shadow of an imaginary cloud, or some other object that may answer the same purpose of adding variety, which is the same with taking away uniformity.

If uniform objects were agreeable, why is there

properly made such care taken to contrast and vary all the limbs of a statue ?

The picture of Henry the Eighth* would be preferable to the finely contrasted figures of Guido or Correggio; and the Antinous's easy sway† must submit to the stiff and straight figure of the dancing-master‡; and the uniform outlines of the muscles in the figure§ taken from Albert Durer's book of proportions, would have more taste in them than those in the famous part of an antique|| figure from which Michael Angelo acquired so much of his skill in grace.

In short, whatever appears to be fit, and proper to answer great purposes, ever satisfies the mind, and pleases on that account. Uniformity is of this kind. We find it necessary, in some degree, to give the idea of rest and motion without the possibility of falling.

But when any such purposes can be as well effected by more irregular parts, the eye is always better pleased on the account of variety.

How pleasingly is the idea of firmness in standing conveyed to the eye by the three elegant claws of a table, the three feet of a tea-lamp, or the celebrated tripod of the ancients !

Thus you see regularity, uniformity, or symmetry, please only as they serve to give the idea of fitness.

* Fig. 72. p. 2. † Fig. 6. p. 1. ‡ Fig. 7. p. 1.

§ Fig. 55. p. 1. || Fig. 54.

CHAP. IV.

OF SIMPLICITY, OR DISTINCTNESS.

SIMPLICITY, without variety, is wholly insipid, and at best does only not displease; but when variety is joined to it then it pleases, because it enhances the pleasure of variety, by giving the eye the power of enjoying it with ease.

There is no object composed of straight lines that has so much variety, with so few parts, as the pyramid: and it is its constantly varying from its base gradually upwards in every situation of the eye, (without giving the idea of sameness, as the eye moves round it) that has made it be esteemed in all ages, in preference to the cone, which in all views appears nearly the same, being varied only by light and shade.

Steeple, monuments, and most compositions in painting and sculpture, are kept within the form of the cone or pyramid, as the most eligible boundary on account of their simplicity and variety. For the same reason equestrian statues please more than the single figures.

The authors (for there were three concerned in the work) of as fine a group of figures in sculpture as ever was made either by ancients or moderns, (I mean Laocoon and his two sons) chose to be guilty of the absurdity of making the sons of half the father's size, though they have every other mark of being de-

signed for men, rather than not bring their composition within the boundary of a pyramid.* Thus, if a judicious workman were employed to make a case of wood, for preserving it from the injuries of the weather, or for the convenience of carriage, he would soon find, by his eye, the whole composition would readily fit, and be easily packed up, in one of a pyramidal form.

Steeple, &c. have generally been varied from the cone, to take off from their too great simplicity, and instead of their circular bases, polygons of different, but even numbers of sides, have been substituted, I suppose for the sake of uniformity. These forms, however, may be said to have been chosen by the architect with a view to the cone, as the whole composition might be bounded by it.

Yet, in my mind, odd numbers have the advantage over the even ones, as variety is more pleasing than uniformity, where the same end is answered by both, as in this case, where both polygons may be circumscribed by the same circle, or, in other words, both compositions bounded by the same cone.

And I cannot help observing, that Nature, in all her works of fancy, if I may be allowed the expression, where it seems immaterial whether even or odd numbers of divisions were preferred, most frequently employs the odd; as, for example, in the indenting of leaves, flowers, blossoms, &c.

The oval also, on account of its variety with simplicity, is as much to be preferred to the circle, as the triangle to the square, or the pyramid to the cube; and

* Fig. 9. T. p. 1.

this figure lessened at one end, like the egg, thereby being more varied, is singled out by the author of all variety, to bound the features of a beautiful face.

When the oval has a little more of the cone added to it than the egg has, it becomes more distinctly a compound of those two most simple varied figures. This is the shape of the pine-apple,* which nature has particularly distinguished by bestowing ornaments of rich mosaic upon it, composed of contrasted serpentine lines, and the pips,† as the gardeners call them, are still varied by two cavities and one round eminence in each.

Could a more elegant simple form than this have been found, it is probable that judicious architect, Sir Christopher Wren, would not have chosen the pine-apples for the two terminations of the sides of the front of St. Paul's: and perhaps the globe and cross, though a finely varied figure, which terminates the dome, would not have had the preference of situation, if a religious motive had not been the occasion.

Thus we see simplicity gives beauty even to variety, as it makes it more easily understood, and should be ever studied in the works of art, as it serves to prevent perplexity in forms of elegance; as will be shewn in the next chapter.

* Fig. 10. p. 1.

† Fig. 11. T. p. 1.

CHAP V.

OF INTRICACY.

THE active mind is ever bent to be employed. Pursuing is the business of our lives; and, even abstracted from any other view, gives pleasure. Every arising difficulty, that for a while attends and interrupts the pursuit, gives a sort of spring to the mind, enhances the pleasure, and makes what would else be toil and labour, become sport and recreation.

Wherein would consist the joys of hunting, shooting, fishing, and many other favourite diversions, without the frequent turns and difficulties, and disappointments, that are daily met with in the pursuit?—how joyless does the sportsman return when the hare has not had fair play! how lively, and in spirits, even when an old cunning one has baffled and out-run the dogs!

This love of pursuit, merely as pursuit, is implanted in our natures, and designed, no doubt, for necessary and useful purposes. Animals have it evidently by instinct. The hound dislikes the game he so eagerly pursues; and even cats will risk the losing of their prey to chase it over again. It is a pleasing labour of the mind to solve the most difficult problems; allegories and riddles, trifling as they are, afford the mind amusement: and with what delight does it follow the well-connected thread of a play, or novel, which ever

increases as the plot thickens, and ends most pleased when that is most distinctly unravelled!

The eye hath this sort of enjoyment in winding walks, and serpentine rivers, and all sorts of objects, whose forms, as we shall see hereafter, are composed principally of what I call the *waving* and *serpentine* lines.

Intricacy in form, therefore, I shall define to be that peculiarity in the lines which compose it, that *leads the eye a wanton kind of chase*, and from the pleasure that gives the mind, intitles it to the name of beautiful: and it may be justly said, that the cause of the idea of grace more immediately resides in this principle than in the other five, except variety; which indeed includes this and all the others.

That this observation may appear to have a real foundation in nature, every help will be required which the reader himself can call to his assistance, as well as what will here be suggested to him.

To set this matter in somewhat a clearer light, the familiar instance of a common jack, with a circular fly, may serve our purpose better than a more elegant form: preparatory to which let the figure* be considered, which represents the eye, at a common reading distance viewing a row of letters, but fixed with most attention to the middle letter A.

Now as we read, a ray may be supposed to be drawn from the centre of the eye to that letter it looks at first, and to move successively with it from letter to letter, the whole length of the line: but if the eye stops at any particular letter, A, to observe it

* Fig 14. T. p. 1.

more than the rest, these other letters will grow more and more imperfect to the sight the farther they are situated on either side of A, as is expressed in the figure: and when we endeavour to see all the letters in a line equally perfect at one view, as it were, this imaginary ray must course it to and fro with great celerity. Thus though the eye, strictly speaking, can only pay due attention to these letters in succession, yet the amazing ease and swiftness with which it performs this task, enables us to see considerable spaces with sufficient satisfaction at one sudden view.

Hence we shall always suppose some such principal ray moving along with the eye, and tracing out the parts of every form we mean to examine in the most perfect manner: and when we would follow with exactness the course any body takes that is in motion, this ray is always to be supposed to move with the body.

In this manner of attending to forms they will be found, whether at *rest* or in *motion*, to give *movement* to this imaginary ray; or, more properly speaking, to the eye itself, affecting it *thereby* more or less *pleasingly*, according to their different *shapes* and *motions*. Thus, for example, in the instance of the jack, whether the eye (with this imaginary ray) moves slowly down the line, to which the weight is fixed, or attends to the slow motion of the weight itself, the mind is equally fatigued: and whether it swiftly courses round the circular rim of the flyer, when the jack stands, or nimbly follows one point in its circularity whilst it is whirling about, we are almost equally made giddy by it. But our sensation differs much from either of these unpleasant ones

when we observe the curling worm, into which the worm-wheel is fixed*: for this is always pleasing, either at rest or in motion, and whether that motion is slow or quick.

That it is accounted so, when it is *at rest*, appears by the ribbon, twisted round a stick, (represented on one side of this figure,) which has been a long-established ornament in the carvings of frames, chimney-pieces, and door-cases, and called by the carvers *the stick and ribbon ornament*; and when the stick through the middle is omitted, it is called the *ribbon edge*; both to be seen in almost every house of fashion.

But the pleasure it gives the eye is still more lively when *in motion*. I never can forget my frequent strong attention to it when I was very young, and that its beguiling movement gave me the same kind of sensation then which I since have felt at seeing a country-dance, though perhaps the latter might be somewhat more engaging, particularly when my eye eagerly pursued a favourite dancer through all the windings of the figure, who then was bewitching to the sight, as the imaginary ray we were speaking of was dancing with her all the time.

This single example might be sufficient to explain what I mean by *the beauty of a composed intricacy of form*, and how it may be said, with propriety, to *lead the eye a kind of chase*.

But the hair of the head is another very obvious instance, which, being designed chiefly as an ornament, proves more or less so according to the form

* Fig. 15 T. p. 1.

it naturally takes, or is put into by art. The most amiable in itself is the flowing curl; and the many waving and contrasted turns of naturally intermingling locks ravish the eye with the pleasure of the pursuit, especially when they are put in motion by a gentle breeze. The poet knows it as well as the painter, and has described the wanton ringlets waving in the wind.

And yet to shew how excess ought to be avoided in intricacy, as well as in every other principle, the very same head of hair, whisped and matted together, would make the most disagreeable figure; because the eye would be perplexed, and at fault, and unable to trace such a confused number of uncomposed and entangled lines; and yet, notwithstanding this the present fashion the ladies have gone into, of wearing a part of the hair of their heads braided together from behind, like intertwisted serpents, arising thickest from the bottom, lessening as it is brought forward, and naturally conforming to the shape of the rest of the hair it is pinned over, is extremely picturesque. Their thus interlacing the hair in distinct varied quantities is an artful way of preserving as much of intricacy as is beautiful.

CHAPTER VI.

OF QUANTITY.

FORMS of magnitude, although ill-shaped, will however, on account of their vastness, draw our attention and raise our admiration.

Huge shapeless rocks have a pleasing kind of horror in them, and the wide ocean awes us with its vast contents; but when forms of beauty are presented to the eye in large quantities, the pleasure increases on the mind, and horror is softened into reverence.

How solemn and pleasing are groves of high-grown trees, great churches, and palaces! has not even a single spreading oak, grown to maturity, acquired the character of the venerable oak?

Windsor Castle is a noble instance of the effect of quantity. The hugeness of its few distinct parts strikes the eye with uncommon grandeur at a distance, as well as nigh. It is quantity, with simplicity, which makes it one of the finest objects in the kingdom, though void of any regular order of architecture.

The Façade of the old Louvre at Paris is also remarkable for its quantity. This fragment is allowed to be the finest piece of building in France, though there are many equal, if not superior, to it in all other respects, except that of quantity.

Who does not feel a pleasure when he pictures in his mind the immense buildings which once adorned the lower Egypt, by imagining the whole complete, and ornamented with colossal statues?

Elephants and whales please us with their unwieldy greatness. Even large personages, merely for being so, command respect; nay, quantity is an addition to the person which often supplies a deficiency in his figure.

The robes of state are always made large and full, because they give a grandeur of appearance, suitable to the offices of the greatest distinction. The judge's robes have an awful dignity given them by the quantity of their contents, and when the train is held up, there is a noble waving line descending from the shoulders of the judge to the hand of his train-bearer. So when the train is gently thrown aside, it generally falls into a great variety of folds, which again employ the eye, and fix its attention.

The grandeur of the Eastern dress, which so far surpasses the European, depends as much on quantity as on costliness.

In a word, it is quantity which adds greatness to grace. But then excess is to be avoided, or quantity will become clumsy, heavy, or ridiculous.

The full-bottom wig, like the lion's mane, hath something noble in it, and adds not only dignity, but sagacity to the countenance:* but were it to be worn as large again, it would become a burlesque; or was an improper person to put it on, it would then too be ridiculous.

When improper, or *incompatible* excesses meet, they always excite laughter; more especially when the forms of those excesses are inelegant, that is, when they are composed of unvaried lines.

* Fig. 16. p. 1.

For example, the figure referred to in the margin,* represents a fat grown face of a man, with an infant's cap on, and the rest of the child's dress stuffed, and so well placed under his chin, as to seem to belong to that face. This is a contrivance I have seen at Bartholomew-fair, and always occasioned a roar of laughter. The next† is of the same kind, a child with a man's wig and cap on. In these you see the ideas of youth and age jumbled together, in forms without beauty.

So a Roman general,‡ dressed by a modern tailor and peruke-maker for tragedy, is a comic figure.—The dresses of the time are mixed, and the lines which compose them are straight or only round.

Dancing-masters representing deities, in their grand ballets on the stage, are no less ridiculous. See the Jupiter.§

Nevertheless custom and fashion will, in length of time, reconcile almost every absurdity whatever, to the eye, or make it overlooked.

It is from the same joining of opposite ideas that makes us laugh at the owl and the ass, for under their awkward forms, they seem to be gravely musing and meditating, as if they had the sense of human beings.

A monkey too whose figure, as well as most of his actions, so oddly resembles the human, is also very comical; and he becomes more so when a coat is put on him, as he then becomes a greater burlesque on the man.

There is something extremely odd and comical

* Fig. 17. T. p. 1.

† Fig. 18. T. p. 1.

‡ Fig. 19. T. p. 1.

§ Fig. 20. T. p. 1.

in the rough shock dog. The ideas here connected are the inelegant and inanimate figure of a thrum mop, or muff, and that of a sensible, friendly animal; which is as much a burlesque of the dog, as the monkey when his coat is on, is of the man.

What can it be but this inelegance of the figure, joined with impropriety, that makes a whole audience burst into laughter, when they see the miller's sack, in *Dr. Faustus*, jumping cross the stage? was a well-shaped vase to do the same, it would equally surprise, but not make every body laugh, because the elegance of the form would prevent it.

For when the forms, thus joined together, are each of them elegant, and composed of agreeable lines, they will be so far from making us laugh, that they will become entertaining to the imagination, as well as pleasing to the eye. The sphinx and siren have been admired and accounted ornamental in all ages. The former represents strength and beauty joined; the latter, beauty and swiftness, in pleasing and graceful forms.

The griffin, a modern hieroglyphic, signifying strength and swiftness, united in the two noble forms of the lion and eagle, is a grand object. So the antique centaur hath a savage greatness as well as beauty.

These may be said to be monsters, it is true, but then they convey such noble ideas, and have such elegance in their forms, as greatly compensates for their being unnaturally joined together.

I shall mention but one more instance of this sort, and that the most extraordinary of all, which is an infant's head of about two years old, with a pair of

duck's wings placed under its chin, supposed always to be flying about and singing psalms.*

A painter's representation of heaven would be nothing without swarms of these little inconsistent objects, flying about, or perching on the clouds; and yet there is something so agreeable in their form, that the eye is reconciled and overlooks the absurdity, and we find them in the carving and painting of almost every church. St. Paul's is full of them.

As the foregoing principles are the very groundwork of what is to follow; we will, in order to make them the more familiar to us, just speak of them in the way they are daily put in practice, and may be seen, in every dress that is worn; and we shall find not only that ladies of fashion, but that women of every rank, who are said to dress prettily, have known their force, without considering them as principles.

Fitness is first considered by them, as knowing that their dresses should be useful, commodious, and fitted to their different ages; or rich, airy, and loose, agreeable to the character they would give out to the public by their dress.

II. Uniformity is chiefly complied with in dress on account of fitness, and seems to be extended not much farther than dressing both arms alike, and having the shoes of the same colour. For when any part of dress has not the excuse of fitness or propriety for its uniformity of parts, the ladies always call it *formal*.

For which reason, when they are at liberty to make what shapes they please in ornamenting their persons, those of the best taste choose the irregular as the more

* Fig. 22. R. p. 1.

engaging; for example, no two patches are ever chosen of the same size, or placed at the same height; nor a single one in the middle of a feature, unless it be to hide a blemish. So a single feather, flower, or jewel, is generally placed on one side of the head; or if ever put in front, it is turned away to avoid formality.

It was once the fashion to have two curls of equal size, stuck at the same height close upon the forehead, which probably took its rise from seeing the pretty effect of curls falling loosely over the face.

A lock of hair falling thus cross the temples, and by that means breaking the regularity of the oval, has an effect too alluring to be strictly decent, as is very well known to the loose and lowest class of women: but being paired in so stiff a manner, as they formerly were, they lost the desired effect, and ill deserved the name of favourites.

III. Variety in dress, both as to colour and to form, is the constant study of the young and gay—But then,

IV. That tawdriness may not destroy the proper effect of variety, simplicity is called in to restrain its superfluities, and is often very artfully made use of to set native beauty off to more advantage. I have not known any set of people that have more excelled in this principle of simplicity, or plainness, than the Quakers.

V. Quantity, or fulness in dress, has ever been a darling principle; so that sometimes those parts of dress, which would properly admit of being extended to a great degree, have been carried into such strange excesses, that in the reign of Queen Elizabeth a law was made to put a stop to the growth of ruffs; nor is the enormous size of the hoops at present, a less

sufficient proof of the extraordinary love of quantity in dress, beyond that of convenience or elegance.

VI. The beauty of intricacy lies in contriving winding shapes, such as the antique lappets belonging to the head of the sphinx,* or as the modern lappet when it is brought before. Every part of dress, that will admit of the application of this principle, has an air, (as it is termed) given to it thereby; and although it requires dexterity and a taste to execute these windings well, we find them daily practiced with success.

This principle also recommends modesty in dress, to keep up our expectations, and not suffer them to be too soon gratified. Therefore the body and limbs should all be covered, and little more than certain hints be given of them through the clothing.

The face indeed will bear a constant view, yet always entertain and keep our curiosity awake, without the assistance either of a mask, or veil; because vast variety of changing circumstances keeps the eye and the mind in constant play, in following the numberless turns of expression it is capable of. How soon does a face that wants expression grow insipid, though it be ever so pretty?—The rest of the body, not having these advantages in common with the face, would soon satiate the eye, were it to be as constantly exposed, nor would it have more effect than a marble statue. But when it is artfully clothed and decorated, the mind at every turn resumes its imaginary pursuits concerning it. Thus, if I may be allowed a simile, the angler chooses not to see the fish he angles for, until it is fairly caught.

* Fig. 21, p. 1.

CHAPTER VII.

OF LINES.

It may be remembered that in the introduction, the reader is desired to consider the surfaces of objects as so many shells of lines, closely connected together, which idea of them it will now be proper to call to mind, for the better comprehending not only this, but all the following chapters on composition.

The constant use made of lines by mathematicians, as well as painters, in describing things upon paper, hath established a conception of them, as if actually existing on the real forms themselves. This likewise we suppose, and shall set out with saying in general—That *the straight line*, and *the circular line*, together with their different combinations, and variations, &c. bound and circumscribe all visible objects whatsoever, thereby producing such endless variety of forms, as lays us under the necessity of dividing, and distinguishing them into general classes; leaving the intervening mixtures of appearances to the reader's own farther observation.

First,* objects composed of straight lines only, as the cube, or of circular lines, as the sphere, or of both together, as cylinders and cones, &c.

Secondly,† those composed of straight lines, cir-

* Fig. 23, T. p. 1

† Fig. 24, T. p. 1.

cular lines, and of lines partly straight, and partly circular, as the capitals of columns, and vases, &c.

Thirdly,* those composed of all the former together with an addition of the waving line, which is a line more productive of beauty than any of the former, as in flowers, and other forms of the ornamental kind; for which reason we shall call it the line of beauty.

Fourthly,† those composed of all the former together with the serpentine line, as the human form, which line hath the power of superadding grace to beauty. Note, forms of most grace have least of the straight line in them.

It is to be observed, that straight lines vary only in length, and therefore are least ornamental.

That curved lines, as they can be varied in their degrees of curvature as well as in their lengths, begin on that account to be ornamental.

The straight and curved lines joined, being a compound line, vary more than curves alone, and so become somewhat more ornamental.

That the waving line, or line of beauty, varying still more, being composed of two curves contrasted, becomes still more ornamental and pleasing, insomuch that the hand takes a lively movement in making it with pen or pencil.

And that the serpentine line, by its waving and winding at the same time different ways, leads the eye in a pleasing manner along the continuity of its variety, if I may be allowed the expression; and which by its twisting so many different ways, may be said to inclose (though but a single line) varied

* Fig. 25, T. p. 1.

† Fig. 26, T. p. 1.

contents; and therefore all its variety cannot be expressed on paper by one continued line, without the assistance of the imagination, or the help of a figure; see* where that sort of proportioned, winding line, which will hereafter be called the precise serpentine line, or *line of grace*, is represented by a fine wire, properly twisted round the elegant and varied figure of a cone.

* Fig. 26, T. p. 1.

CHAPTER VIII.

OF WHAT SORT OF PARTS, AND HOW PLEASING FORMS ARE COMPOSED.

THUS far having endeavoured to open as large an idea as possible of the power of variety, by having partly shown that those lines which have most variety in themselves, contribute most towards the production of beauty; we will next shew how lines may be put together, so as to make pleasing figures or compositions.

In order to be as clear as possible, we will give a few examples of the most familiar and easy sort, and let them serve as a clue to be pursued in the imagination: I say in the imagination chiefly, for the following method is not meant always to be put in practice, or followed in every case, for indeed that could hardly be, and in some it would be ridiculously losing time if it could—Yet there may be cases where it may be necessary to follow this method minutely; as for example, in architecture.

I am thoroughly convinced in myself, however it may startle some, that a completely new and harmonious order of architecture in all its parts might be produced by the following method of composing, but hardly with certainty without it; and this I am the more apt to believe, as upon the strictest examination, those four orders of the ancients, which are so well established for beauty and true propor-

tion, perfectly agree with the scheme we shall now lay down.

This way of composing pleasing forms, is to be accomplished by making choice of variety of lines as to their shapes and dimensions; and then again by varying their situations with each other, by all the different ways that can be conceived: and at the same time (if a solid figure be the subject of the composition) the contents or space that is to be inclosed within those lines, must be duly considered and varied too, as much as possible, with propriety. In a word, it may be said, the art of composing well is the art of varying well. It is not expected that this should at first be perfectly comprehended, yet I believe it will be made sufficiently clear by the help of the examples following:

The figure* represents the simple and pleasing figure of a bell; this shell, as we may call it, is composed of waving lines, encompassing or bounding within it, the varied space marked with dotted lines: here you see the variety of the space within is equal to the beauty of its form without, and if the space or contents were to be more varied, the outward form would have still more beauty.

As a proof, see a composition of more parts, and a way by which those parts may be put together by a certain method of varying: i. e. how the one half of the socket of the candlestick A,† may be varied as the other half B. Let a convenient and fit height be first given for a candlestick, as,‡ then let the necessary size of the socket be determined as at (a)§ after which, in

* Fig. 29. T. p. 1.

† Fig. 30. T. p. 1.

‡ Fig. 31. T. p. I.

§ Fig. 32.

order to give it a better form, let every *distance* or length of divisions differ from the length of the socket, as also vary in their distances from each other, as is seen by the points on the line under the socket (a); that is, let any two points *signifying distance*, be placed farthest from any other two near points, observing always that there should be one distance or part larger than all the rest; and you will readily see that variety could not be so complete without it.—In like manner, let the horizontal distances (always keeping within the bound of fitness) be varied both as to distances and situations, as on the opposite side of the same figure (b); then unite and join all the several distances into a complete shell, by applying several parts of curves and straight lines; varying them also by making them of different sizes, as (c); and apply them as at (d) in the same figure, and you have the candlestick,* and with still more variations on the other side. If you divide the candlestick into many more parts, it will appear crowded, as† it will want distinctness of form on a near view, and lose the effect of variety at a distance; this the eye will easily distinguish on removing pretty far from it.

Simplicity in composition, or distinctness of parts, is ever to be attended to, as it is one part of beauty, as has been already said: but that what I mean by distinctness of parts in this place may be better understood, it will be proper to explain it by an example.

When you would compose an object of a great variety of parts, let several of those parts be distinguished by themselves, by their remarkable difference

* Fig. 33. T. p. 1. † Fig. 34. T. p. 1.

from the next adjoining, so as to make each of them as it were one well-shaped quantity or part, as is marked by the dotted lines in figure* (these are like what they call passages in music, and in writing paragraphs) by which means, not only the whole, but even every part, will be better understood by the eye: for confusion will hereby be avoided when the object is seen near, and the shapes will seem well varied, though fewer in number, at a distance; as figure† supposed to be the same as the former, but removed so far off that the eye loses sight of the smaller members.

The parsley-leaf,‡ in like manner, from whence a beautiful foliage in ornament was originally taken, is divided into three distinct passages; which are again divided into other odd numbers; and this method is observed, for the generality, in the leaves of all plants and flowers, the most simple of which are the trefoil and cinquefoil.

Light and shade, and colours, also must have their distinctness to make objects completely beautiful; but of these in their proper places—only I will give you a general idea of what is here meant by the beauty of distinctness of forms, lights, shades, and colours, by putting you in mind of the reverse effects in all them together.

Observe the well-composed nosegay how it loses all its distinctness when it dies; each leaf and flower then shrivels and loses its distinct shape; and the firm colours fade into a kind of sameness: so that the whole gradually becomes a confused heap.

If the general parts of objects are preserved large at

* Fig. 35. T. p. 1.

† Fig. 36. T. p. 1.

‡ Fig. 37. T. p. 1.

first, they will always admit of farther enrichments of a small kind, but then they must be so small as not to confound the general masses or quantities.—Thus you see variety is a check upon itself when overdone, which of course begets what is called a *petit taste* and a confusion to the eye.

It will not be amiss next to shew what effects an object or two will have that are put together without, or contrary to these rules of composing variety. Figure* is taken from one of those branches fixt to the sides of common old-fashioned stove-grates by way of ornament, wherein you see how the parts have been varied by fancy only, and yet pretty well: close to which† is another, with about the like number of parts; but as the shapes neither are enough varied as to their contents, nor in their situations with each other, but one shape follows its exact likeness, it is therefore a disagreeable and tasteless figure; and for the same reason the candlestick, fig.‡ is still wose, as there is less variety in it. Nay, it would be better to be quite plain, as figure,§ than with such poor attempts at ornament.

These few examples, well understood, will, I imagine, be sufficient to put what was said at the beginning of this chapter out of all doubt, viz. that *the art of composing well* is no more than the *art of varying well*; and to shew, that the method which has been here explained must consequently produce a pleasing proportion amongst the parts, as well as that all deviations from it will produce the contrary. Yet to strengthen this latter assertion, let the following figures, taken from the life, be examined by the above

* Fig. 38. L. p. 1. † Fig. 39. L. p. 1.

‡ Fig. 40. T. p. 1. § Fig. 41. T. p. 1.

rules for composing, and it will be found that the Indian-fig, or torch-thistle, figure,* as well as all that tribe of uncouth-shaped exotics, have the same reasons for being ugly as the candlestick, fig. 40; as also that the beauties of the Lily† and the Calceidonian Iris‡ proceed from their being composed with great variety, and that the loss of variety, to a certain degree, in the imitations of those flowers underneath them, (fig. 45 and 46,) is the cause of the meanness of their shapes, though they retain enough to be called by the same names.

Hitherto, with regard to composition, little else but forms made up of straight and curved lines have been spoken of, and though these lines have but little variety in themselves, yet by reason of the great diversifications that they are capable of in being joined with one another, great variety of beauty of the more useful sort is produced by them, as in necessary utensils and building: but, in my opinion, buildings, as I before hinted, might be much more varied than they are, for after *fitness* hath been strictly and mechanically complied with, any additional ornamental members, or parts, may, by the foregoing rules, be varied with equal elegance; nor can I help thinking but that churches, palaces, hospitals, prisons, common houses, and summer-houses, might be built more in distinct characters than they are, by contriving orders suitable to each; whereas were a modern architect to build a palace in Lapland or the West Indies, Palladio must be his guide, nor would he dare to stir a step without his book.

* Fig. 42. T. p. 1. † Fig. 43. T. p. 1. ‡ Fig. 44. T. p. 1.

Have not many Gothic buildings a great deal of consistent beauty in them? perhaps acquired by a series of improvements made from time to time by the natural persuasion of the eye, which often very near answers the end of working by principles, and sometimes begets them. There is at present such a thirst after variety, that even paltry imitations of Chinese buildings have a kind of vogue, chiefly on account of their novelty: but not only these, but any other new-invented characters of building might be regulated by proper principles. The mere ornaments of building, to be sure, at least might be allowed a greater latitude than they are at present; as capitals, friezes, &c. in order to increase the beauty of variety.

Nature, in shells and flowers, &c. affords an infinite choice of elegant hints for this purpose; as the original of the Corinthian capital was taken from nothing more, as is said, than some dock-leaves, growing up against a basket. Even a capital composed of the awkward and confined forms of hats and periwigs, as fig.* in a skilful hand might be made to have some beauty.

However, though the moderns have not made many additions to the art of building, with respect to mere beauty or ornament, yet, it must be confessed, they have carried simplicity, convenience, and neatness of workmanship to a very great degree of perfection, particularly in England, where plain good sense hath preferred these more necessary parts of beauty, which every body can understand, to that richness of taste

* Fig. 48. p. 1.

which is so much to be seen in other countries, and so often substituted in their room.

St. Paul's Cathedral is one of the noblest instances that can be produced of the most judicious application of every principle that has been spoken of. There you may see the utmost variety without confusion, simplicity without nakedness, richness without tawdriness, distinctness without hardness, and quantity without excess. Whence the eye is entertained throughout with the charming variety of all its parts together; the noble projecting quantity of a certain number of them, which presents bold and distinct parts at a distance, when the lesser parts within them disappear; and the grand few, but remarkably well-varied parts that continue to please the eye as long as the object is discernable, are evident proofs of the superior skill of Sir Christopher Wren, so justly esteemed the prince of architects.

It will scarcely admit of a dispute, that the outside of this building is much more perfect than that of St. Peter's at Rome: but the inside, though as fine and noble as the space it stands on, and our religion will allow of, must give way to the splendour, shew, and magnificence of that of St. Peter's, on account of the sculptures and paintings, as well as the greater magnitude of the whole, which makes it excel as to quantity.

There are many other churches of great beauty, the work of the same architect, which are hid in the heart of the city, whose steeples and spires are raised higher than ordinary, that they may be seen at a distance above the other buildings; and the great number of them dispersed about the whole city, adorn

the prospect of it, and give an air of opulency and magnificence: on which account their shapes will be found to be particularly beautiful. Of these, and perhaps of any in Europe, St. Mary-le-Bow is the most elegantly varied. St. Bride's, in Fleet Street, diminishes sweetly by elegant degrees, but its variations, though very curious when you are near them, not being quite so bold and distinct as those of Bow, it too soon loses variety at a distance. Some Gothic spires are finely and artfully varied, particularly the famous steeple of Strasburg.

Westminster Abbey is a good contrast to St. Paul's with regard to simplicity and distinctness, the great number of its filligree ornaments, and small divided and subdivided parts, appear confused when nigh, and are totally lost at a moderate distance; yet there is nevertheless such a consistency of parts altogether in a good Gothic taste, and such propriety relative to the gloomy ideas they were then calculated to convey, that they have at length acquired an established and distinct character in building. It would be looked upon as an impropriety, and as a kind of profanation, to build places for mirth and entertainment in the same taste.

CHAPTER IX.

OF COMPOSITION WITH THE WAVING LINE.

THERE is scarcely a room in any house whatever where one does not see the waving-line employed in some way or other. How inelegant would the shapes of all our moveables be without it! how very plain and un-ornamental the mouldings of cornices and chimney-pieces without the variety introduced by the *ogee* member, which is entirely composed of waving-lines!

Though all sorts of waving-lines are ornamental, when properly applied, yet, strictly speaking, there is but one precise line properly to be called the line of *beauty*, which in the scale of them* is number 4: the lines 5, 6, 7, by their bulging too much in their curvature, becoming gross and clumsy; and on the contrary, 3, 2, 1, as they straighten, becoming mean and poor, as will appear in the next figure,† where they are applied to the legs of chairs.

A still more perfect idea of the effects of the precise waving-line, and those lines that deviate from it, may be conceived by the row of stays, figure,‡ where number 4 is composed of precise waving-lines, and is therefore the best shaped stay. Every whalebone of a good stay must be made to bend in this manner; for the whole stay, when put close together behind, is truly a shell of well-varied contents, and its surface of course a fine form; so that if a line, or the lace were to be drawn, or brought from the top of the lacing of the stay behind, round the body and down to the bottom

* Fig. 49. T. p. 1. † Fig. 50. T. p. 1. ‡ Fig. 53. B. p. 1.

peak of the stomacher, it would form such a perfect precise serpentine-line as has been shewn, round the cone, figure 26 in plate 1.—For this reason all ornaments obliquely contrasting the body in this manner, as the ribbons worn by the knights of the garter, are both genteel and graceful. The numbers 5, 6, 7, and 3, 2, 1, are deviations into stiffness and meanness on one hand, and clumsiness and deformity on the other. The reasons for which disagreeable effects after what has been already said, will be evident to the meanest capacity.

It may be worth our notice, however, that the stay, number 2, would better fit a well-shaped man than number 4; and that number 4, would better fit a well-formed woman than number 2; and when, on considering them merely as to their forms, and comparing them together as you would do two vases, it has been shown by our principles how much *finer* and more beautiful number 4 is than number 2, does not this our determination enhance the merit of these principles, as it proves at the same time how much the form of a woman's body surpasses in beauty that of a man?

From the examples that have been given, enough may be gathered to carry on our observations from them to any other objects that may chance to come in our way, either animate or inanimate, so that we may not only *lineally* account for the ugliness of the toad, the hog, the bear, and the spider, which are totally void of this waving-line, but also for the different degrees of beauty belonging to those objects that possess it.

CHAPTER X.

OF COMPOSITIONS WITH THE SERPENTINE LINE.

THE very great difficulty there is in describing this line, either in words or by the pencil, (as was hinted before when I first mentioned it,) will make it necessary for me to proceed very slowly in what I have to say in this chapter, and to beg the reader's patience, whilst I lead him, step by step, into the knowledge of what I think the sublime in form, so remarkably displayed in the human body; in which I believe, when he is once acquainted with the idea of them, he will find this species of lines to be principally concerned.

First, then, let him consider fig.*, which represents a straight horn, with its contents, and he will find, as it varies like the cone, it is a form of some beauty merely on that account.

Next, let him observe in what manner and in what degree the beauty of this horn is increased, in fig.†, where it is supposed to be bent two different ways.

And, lastly, let him attend to the vast increase of beauty, even to grace and elegance, in the same horn, fig.‡, where it is supposed to have been twisted round, at the same time that it was bent two different ways, (as in the last figure.)

In the first of these figures, the dotted line down the middle expresses the straight lines of which it

* Fig. 56, B. p. 2.

† Fig. 57, B. p. 2.

‡ Fig. 58, B. p. 2.

is composed ; which, without the assistance of curve lines, or light and shade, would hardly show it to have contents.

The same is true of the second, though, by the bending of the horn, the straight dotted line is changed into the beautiful waving line.

But in the last, this dotted line, by the twisting as well as the bending of the horn, is changed from the waving into the serpentine line, which, as it dips out of sight behind the horn in the middle, and returns again at the smaller end, not only gives play to the imagination, and delights the eye on that account, but informs it likewise of the quantity and variety of the contents.

I have chosen this simple example as the easiest way of giving a plain and general idea of the peculiar qualities of the serpentine lines, and the advantages of bringing them into compositions where the contents you are to express admit of grace and elegance.

And I beg the same things may be understood of these serpentine lines that I have said before of the waving lines ; for as among the vast variety of waving lines that may be conceived, there is but one that truly deserves the name of *the line of beauty*, so there is only one precise serpentine line that I call *the line of grace*. Yet, even when they are made too bulging or too tapering, though they certainly lose of their beauty and grace, they do not become so wholly void of it, as not to be of excellent service in compositions, where beauty and grace are not particularly designed to be expressed in their greatest perfection.

Though I have distinguished these lines so particularly as to give them the titles of *the lines of beauty and grace*, I mean that the use and application of them should still be confined by the principles I have laid down for composition in general; and that they should be judiciously mixed and combined with one another, and even with those I may term *plain* lines, (in opposition to these), as the subject in hand requires. Thus the cornucopia, fig.* , is twisted and bent after the same manner as the last figure of the horn, but more ornamented, and with a greater number of other lines of the same twisted kind, winding round it with as quick returns as those of a screw.

This sort of form may be seen with yet more variations (and therefore more beautiful) in the goat's horn, from which, in all probability, the ancients originally took the extreme elegant forms they have given their cornucopias.

There is another way of considering this last figure of the horn I would recommend to my reader, in order to give him a clearer idea of the use both of the waving and serpentine-lines in composition.

This is to imagine the horn, thus bent and twisted, to be cut length-ways, by a very fine saw, into two equal parts; and to observe one of these in the same position the whole horn is represented in, and these two observations will naturally occur to him: First, that the edge of the saw must run from one end to the other of the horn in the line of beauty, so that the edges of this half of the horn will have a beautiful shape: and, secondly, that wherever the dotted serpen-

* Fig. 59. B. p. 2.

tine line on the surface of the whole horn dips behind, and is lost to the eye, it immediately comes into sight on the hollow surface of the divided horn.

The use I shall make of these observations will appear very considerable in the application of them to the human form, which we are next to attempt.

It will be sufficient, therefore, at present, only to observe, first, that the whole horn acquires a beauty by its being thus gently bent two different ways; secondly, that whatever lines are drawn on its external surface become graceful, as they must all of them, from the twist that is given the horn, partake in some degree or other of the shape of the serpentine line; and, lastly, when the horn is split, and the inner as well as the outward surface of its shell-like form is exposed, the eye is peculiarly entertained and relieved in the pursuit of these serpentine lines, as, in their twistings, their concavities and convexities are alternately offered to its view. Hollow forms, therefore, composed of such lines, are extremely beautiful and pleasing to the eye, in many cases more so than those of solid bodies.

Almost all the muscles and bones of which the human form is composed have more or less of these kind of twists in them, and give, in a less degree, the same kind of appearance to the parts which cover them, and are the immediate object of the eye; and for this reason it is that I have been so particular in describing these forms of the bent, and twisted, and ornamented horn.

There is scarcely a straight bone in the whole body: almost all of them are not only bent different ways, but have a kind of twist, which in some of them is very

graceful; and the muscles annexed to them, though they are of various shapes, appropriated to their particular uses, generally have their component fibres running in these serpentine lines, surrounding and conforming themselves to the varied shapes of the bones they belong to; more especially in the limbs. Anatomists are so satisfied of this, that they take a pleasure in distinguishing their several beauties. I shall only instance in the thigh-bone, and those about the hips.

The thigh-bone, fig.*, has the waving and twisted turn of the horn, 58; but the beautiful bones adjoining, the ossa innominata,† have with greater variety, the same turns and twists of that horn when it is cut; and its inner and outward surfaces are exposed to the eye.

How ornamental these bones appear when the prejudice we conceive against them, as being part of a skeleton, is taken off, by adding a little foliage to them, may be seen in fig.‡.—Such shell-like winding forms, mixed with foliage twisting about them, are made use of in all ornaments; a kind of composition calculated merely to please the eye. Divest these of their serpentine twinings, and they immediately lose all grace, and return to the poor Gothic taste they were in an hundred years ago.§

Fig.|| is meant to represent the manner in which most of the muscles (those of the limbs in particular) are twisted round the bones, and conform themselves to their length and shape, but with no anatomical

* Fig. 62. R. p. 2. † Fig. 60. B. p. 2. ‡ Fig. 61. B. p. 2.

§ Fig. 63. B. p. 2. || Fig. 64. B. p. 2.

exactness. As to the running of their fibres, some anatomists have compared them to skeins of thread, loose in the middle and tight at each end, which, when they are thus considered as twisted contrary ways round the bone, give the strongest idea possible of a composition of serpentine lines.

Of these fine winding forms then are the muscles and bones of the human body composed, and which, by their varied situations with each other, become more intricately pleasing, and form a continued waving of winding forms from one into the other, as may be best seen by examining a good anatomical figure, part of which you have here represented, in the muscular leg and thigh, fig.*; which shows the serpentine forms and varied situations of the muscles, as they appear when the skin is taken off. It was drawn from a plaster of paris figure cast off nature, the original of which was prepared for the mould by Cowper, the famous anatomist. In this last figure, as the skin is taken off the parts are too distinctly traced by the eye, for that intricate delicacy which is necessary to the utmost beauty, yet the winding figures of the muscles, with the variety of their situations, must always be allowed elegant forms: however, they lose in the imagination some of the beauty which they really have, by the idea of their being flayed; nevertheless, by what has already been shewn both of them and the bones, the human frame hath more of its parts composed of serpentine lines than any other object in nature, which is a proof both of its superior beauty to all others, and, at the same

* Fig. 65. p. 1.

time, that its beauty proceeds from those lines; for although they may be required sometimes to be bulging in their twists, as in the thick swelling muscles of the Hercules, yet elegance and greatness of taste is still preserved; but when these lines lose so much of their twists as to become almost straight, all elegance of taste vanishes.

Thus fig.* was also taken from nature, and drawn in the same position, but treated in a more dry, stiff, and what the painters call, *sticky manner*, than the nature of flesh is ever capable of appearing in, unless when its moisture is dried away: it must be allowed, that the parts of this figure are of as right dimensions, and as truly situated, as in the former; it wants only the true twist of the lines to give it taste.

To prove this further, and to put the mean effect of these plain or unvaried lines in a stronger light, see fig.†, where, by the uniform, unvaried shapes and situation of the muscles, without so much as a waving line in them, it becomes so wooden a form, that he that can fashion the leg of a joint stool, may carve this figure as well as the best sculptor. In the same manner, divest one of the best antique statues of all its serpentine winding parts, and it becomes, from an exquisite piece of art, a figure of such ordinary lines and unvaried contents, that a common stonemason or carpenter, with the help of his rule, calipers, and compasses, might carve out an exact imitation of it: and were it not for these lines, a turner, in his lathe, might turn a much finer neck than that of the Grecian Venus, as, according to the common notion of a beau-

* Fig. 66. p. 1.

† Fig. 67. p. 1.

tiful neck, it would be more truly round. For the same reason, legs much swollen with disease are as easy to imitate as a post, having lost their *drawing*, as the painters call it; that is, having their serpentine lines all effaced by the skin's being equally puffed up, as figure.*

If, in comparing these three figures one with another, the reader, notwithstanding the prejudice his imagination may have conceived against them, as anatomical figures, has been enabled only to perceive that one of them is not so disagreeable as the others, he will easily be led to see further, that this tendency to beauty in one is not owing to any greater degree of exactness in the *proportions* of its parts but merely to the more *pleasing turns and intertwistings of the lines* which compose its external form; for in all the three figures the same proportions have been observed, and, on that account, they have all an equal claim to beauty.

And if he pursues this anatomical inquiry but a very little further, just to form a true idea of the elegant use that is made of the skin and fat beneath it, to conceal from the eye all that is hard and disagreeable, and at the same time to preserve to it whatever is necessary in the shapes of the parts beneath, to give grace and beauty to the whole limb: he will find himself insensibly led into the principles of that grace and beauty which is to be found in well-turned limbs, in fine, elegant, healthy life, or in those of the best antique statues; as well as into the reason why his eye has so often unknowingly been pleased and delighted with them.

* Fig 68.

Thus, in all other parts of the body, as well as these, wherever, for the sake of the necessary motion of the parts, with proper strength and agility, the insertions of the muscles are too hard and sudden, their swellings too bold, or the hollows between them too deep, for their outlines to be beautiful; nature most judiciously softens these hardnesses, and plumps up these vacancies with a proper supply of fat, and covers the whole with the soft, smooth, springy, and, in delicate life, almost transparent skin, which, conforming itself to the external shape of all the parts beneath, expresses to the eye the idea of its contents with the utmost delicacy of beauty and grace.

The skin, therefore, thus tenderly embracing, and gently conforming itself to the varied shapes of every one of the outward muscles of the body, softened underneath by the fat, where, otherwise, the same hard lines and furrows would appear, as we find come on with age in the face, and with labour in the limbs, is evidently a shell-like surface, (to keep up the idea I set out with) formed with the utmost delicacy in nature; and therefore the most proper subject of the study of every one, who desires to imitate the works of nature, *as a master should do*, or to judge of the performances of others *as a real connoisseur ought*.

I cannot be too long, I think, on this subject, as so much will be found to depend upon it; and therefore shall endeavour to give a clear idea of the different effect such anatomical figures have on the eye, from what the same parts have, when covered by the fat and skin; by supposing a small wire (that has lost its spring, and so will retain every shape it is twisted into) to be held fast to the outside of the hip, (fig. 65, plate

1.) and thence brought down the other side of the thigh obliquely over the calf of the leg, down to the outward angle, (all the while pressed so close as to touch and conform itself to the shape of every muscle it passes over) and then to be taken off. If this wire be now examined, it will be found that the general uninterrupted flowing twist, which the winding round the limbs would otherwise have given to it, is broke into little better than so many separate plain curves, by the sharp indentures it every where has received on being closely pressed in between the muscles.

Suppose, in the next place, such a wire was in the same manner twisted round a living well-shaped leg and thigh, or those of a fine statue; when you take it off you will find no such sharp indentures, nor any of those regular *engralings* (as the heralds express it) which displeased the eye before. On the contrary, you will see how *gradually* the changes in its shape are produced: how imperceptibly the different curvatures run into each other, and how easily the eye glides along the varied wavings of its sweep. To enforce this still further, if a line was to be drawn by a pencil exactly where these wires have been supposed to pass, the point of the pencil, in the muscular leg and thigh, would perpetually meet with stops and rubs, whilst in the others it would flow from muscle to muscle along the elastic skin, as pleasantly as the lightest skiff dances over the gentlest wave.

This idea of the wire, retaining thus the shape of the parts it passes over, seems of so much consequence, that I would by no means have it forgot; as it may properly be considered as one of the threads (or outlines) of the shell (or external surface) of the human

form: and the frequently recurring to it will assist the imagination in its conceptions of those parts of it, whose shapes are most intricately varied: for the same sort of observations may be made with equal justice, on the shapes of ever so many such wires twisted in the same manner in ever so many directions over every part of a well-made man, woman, or statue.

And if the reader will follow in his imagination the most exquisite turns of the chisel in the hands of a master, when he is putting the finishing touches to a statue; he will soon be led to understand what it is the real judges expect from the hand of such a master, which the Italians call, the little more, *Il poco piu*, and which in reality distinguishes the original master-pieces at Rome from even the best copies of them.

An example or two will sufficiently explain what is here meant; for as these exquisite turns are to be found in some degree of beauty or other, all over the whole surface of the body and limbs: we may by taking any one part of a fine figure (though so small a one that only a few muscles are expressed in it) explain the manner in which so much beauty and grace has been given to them, as to convince a skilful artist, almost at sight, that it must have been the work of a master.

I have chosen, for this purpose, a small piece of the body of a statue, fig.* representing part of the left side under the arm, together with a little of the breast, (including a very particular muscle, which from the likeness its edges bear to the teeth of a saw, is, if considered by itself, void of beauty) as most proper to

* Fig. 76. T. p. 2.

the point in hand, because this its regular shape more peculiarly requires the skill of the artist to give it a little more variety than it generally has, even in nature.

First, then, I will give you a representation of this part of the body, from an anatomical figure,* to show what a sameness there is in the shapes of all the teeth-like insertions of this muscle; and how regularly the fibres, which compose it, follow the almost parallel outlines of the ribs they partly cover.

From what has been said before of the use of the natural covering of the skin, &c. the next figure† will easily be understood to mean so tame a representation of the same part of the body, that though the hard and stiff appearance of the edges of this muscle is taken off by that covering, yet enough of its regularity and sameness remains to render it disagreeable.

Now as regularity and sameness, according to our doctrine, is want of elegance and true taste, we shall endeavour in the next place to shew how this very part (in which the muscles take so very regular a form) may be brought to have as much variety as any other part of the body whatever. In order to this, though some alteration must be made in almost every part of it, yet it should be so inconsiderable in each, that no remarkable change may appear in the shape and situation of any.

Thus, let the parts marked 1, 2, 3, 4, (which appear so exactly similar in shape, and parallel in situation in the muscular figure 77) and not much mended in fig. 78, be first varied in their sizes, but not gradually from

* Fig. 77. T. p. 2.

† Fig. 78, T. p. 2.

the uppermost to the lowest, as in fig.* nor alternately one long and one short, as in fig.† for in either of these cases there would still remain too great a formality. We should therefore endeavour, in the next place, to vary them every way in our power, without losing entirely the true idea of the parts themselves. Suppose them then to have changed their situations a little, and slipped beside each other irregularly, (some how as is represented in fig.‡ merely with regard to situation) and the external appearance of the whole piece of the body, now under our consideration, will assume the more varied and pleasing form, represented in fig. 76; easily to be discerned by comparing the three figures 76, 77, 78, one with another; and it will as easily be seen, that were lines to be drawn, or wires to be bent, over these muscles, from one to the other, and so on to the adjoining parts; they would have a continued waving flow, let them pass in any direction whatever.

The unskilful, in drawing these parts after the life, as their regularities are much more easily seen and copied than their fine variations, seldom fail of making them more regular and poor than they really appear even in a consumptive person.

The difference will appear evident by comparing fig. 78, purposely drawn in this tasteless manner, with fig. 76. But will be more perfectly understood by examining this part in the Torso of Michael Angelo,§ whence this figure was taken.

Note, there are casts of a small copy of that famous

* Fig. 79. T. p. 2. † Fig. 80. T. p. 2. ‡ Fig. 81. T. p. 2.

§ Fig. 54. p. 1.

trunk of a body to be had at almost every plaster-figure maker's, wherein what has been here described may be sufficiently seen, not only in the part which figure 76 was taken from, but all over that curious piece of antiquity.

I must here again press my reader to a particular attention to the windings of these superficial lines, even in their passing over every joint, what alterations soever may be made in the surface of the skin by the various bendings of the limbs: and though the space allowed for it, just in the joints, be ever so small, and consequently the lines ever so short, the application of this principle of varying these lines, as far as their lengths will admit of, will be found to have its effect as gracefully as in the more lengthened muscles of the body.

It should be observed in the fingers, where the joints are but short, and the tendons straight; and where beauty seems to submit, in some degree, to use, yet not so much but you trace in a full-grown taper finger, these little winding lines among the wrinkles, or in (what is more pretty because more simple) the dimples of the knuckles. As we always distinguish things best by seeing their reverse set in opposition with them; if fig.* by the straightness of its lines, shews fig.† to have some little taste in it, though it is so slightly sketched; the difference will more evidently appear when you in like manner compare a straight coarse finger in common life with the taper dimpled one of a fine lady.

There is an elegant degree of plumpness peculiar to the skin of the softer sex, that occasions these delicate dimplings in all their other joints, as well as those

* Fig. 82. T. p. 2.

† Fig. 83. T. p. 2.

of the fingers ; which so perfectly distinguishes them from those even of a graceful man ; and which, assisted by the more softened shapes of the muscles underneath, presents to the eye all the varieties in the whole figure of the body, with gentler and fewer parts more sweetly connected together, and with such a fine simplicity, as well always give the turn of the female frame, represented in the Venus,* the preference to that of Apollo.†

Now whoever can conceive lines thus constantly flowing, and delicately varying over every part of the body even to the fingers' ends, and will call to his remembrance what led us to this last description of what the Italians call, *Il poco piu* (*the little more* that is expected from the hand of a master) will, in my mind, want very little more than what his own observation on the works of art and nature will lead him to, to acquire a true idea of the word *Taste*, when applied to form ; however inexplicable this word may hitherto have been imagined.

We have all along had recourse chiefly to the works of the ancients, not because the moderns have not produced some as excellent ; but because the works of the former are more generally known : nor would we have it thought, that either of them have ever yet come up to the utmost beauty of nature. Who but a bigot, even to the antiques, will say that he has not seen faces and necks, hands and arms in living women, that even the Grecian Venus doth but coarsely imitate ?

And what sufficient reason can be given why the same may not be said of the rest of the body ?

* Fig. 13. p. 1.

Fig. 12. p. 1.

CHAP XI.

OF PROPORTION.

IF any one should ask, what it is that constitutes a fine proportioned human figure? how ready and seemingly decisive is the common answer: *a just symmetry and harmony of parts with respect to the whole*. But as probably this vague answer took its rise from doctrines not belonging to form, or idle schemes built on them, I apprehend it will cease to be thought much to the purpose after a proper inquiry has been made.

Preparatory to which, it becomes necessary in this place, to mention one reason more which may be added to those given in the introduction, for my having persuaded the reader to consider objects scooped out like thin shells; which is, that partly by this conception, he may be the better able to separate and keep asunder the two following *general ideas*, as we will call them, belonging to form; which are apt to coincide and mix with each other in the mind, and which it is necessary (for the sake of making each more fully and particularly clear) should be kept apart, and considered singly.

First, the *general ideas* of what hath already been discussed in the foregoing chapters, which only comprehends the surface of form, viewing it in no other light than merely as being ornamental or not.

Secondly, that *general idea*, now to be discussed, which we commonly have of form altogether, as arising chiefly from a fitness to some designed purpose or use.

Hitherto our main drift hath been to establish and illustrate the first idea only, by shewing, first the nature of variety, and then its effects on the mind; with the manner how such impressions are made by means of the different feelings given to the eye, from its movements in tracing and coursing* over surfaces of all kinds.

The surface of a piece of ornament, that hath every turn in it that lines are capable of moving into, and at the same time no way applied, nor of any manner of use, but merely to entertain the eye, would be such an object as would answer to this first idea alone.

The figure like a leaf, at the bottom of plate I, near to fig. 67, is something of this kind; it was taken from an ash tree, and was a sort of *lusus naturæ*, growing only like an excrescence, but so beautiful in the lines of its shell-like windings, as would have been above the power of a Gibbons to have equalled, even in its own materials; nor could the graver of an Edlinck, or Drevet, have done it justice on copper.

Note, the present taste of ornaments seems to have been partly taken from productions of this sort, which are to be found about autumn among plants, particularly asparagus, when it is running to seed.

I shall now endeavour to explain what is included in what I have called, for distinction sake, the second *general idea* of form, in a much fuller manner than was done in chapter I., Of Fitness. And begin with observing, that though surfaces will unavoidably be still included, yet we must no longer confine ourselves

* See Chap. v. page 45.

to the particular notice of them as surfaces only, as we heretofore have done; we must now open our view to general, as well as particular bulk and solidity; and also look into what may have filled up, or given rise thereto, such as certain *given* quantities and dimensions of parts, for inclosing any substance, or for performing of *motion*, *purchase*, *stedfastness*, and other matters of use to living beings, which I apprehend, at length, will bring us to a tolerable conception of the word *proportion*.

As to these *joint-sensations* of bulk and motion, do we not at first sight almost, even without making trial, seem to *feel* when a lever of any kind is too weak, or not long enough to make such or such a purchase? or when a spring is not sufficient? and don't we find by experience what weight, or dimension should be given, or taken away, on this or that account? if so, as the general as well as particular bulks of form, are made up of materials moulded together under mechanical directions, for some known purpose or other; how naturally, from these considerations, shall we fall into a judgment of *fit proportion*; which is one part of beauty to the mind, though not always so to the eye.

Our necessities have told us to mould matter into various shapes, and to give them fit proportions for particular uses, as bottles, glasses, knives, dishes, &c. Hath not offence given rise to the form of the sword, and defence to that of the shield? And what else but proper fitness of parts hath fixed the different dimensions of pistols, common guns, great guns, fowling pieces, and blunderbusses; which differences as to figure, may as properly be called the different charac-

ters of fire-arms, as the different shapes of men are called characters of men.

We find also that the profuse variety of shapes, which present themselves from the whole animal creation, arise chiefly from the nice fitness of their parts, designed for accomplishing the peculiar movements of each.

And here I think will be the proper place to speak of a most curious difference between the living machines of nature, in respect of fitness, and such poor ones, in comparison with them, as men are only capable of making; by means of which distinction, I am in hopes of shewing what particularly constitutes the utmost beauty of proportion in the human figure.

A clock, by the government's order, has been made, and another now making, by Mr. Harrison, for the keeping of true time at sea; which perhaps is one of the most exquisite movements ever made. Happy the ingenious contriver! although the form of the whole, or of every part of this curious machine, should be ever so confused, or displeasingly shaped to the eye; and although even its movements should be disagreeable to look at, provided it answers the end proposed: an ornamental composition was no part of his scheme, otherwise than as a polish might be necessary; if ornaments are required to be added to mend its shape, care must be taken that they are no obstruction to the movement itself, and the more as they would be superfluous, as to the main design.—But in nature's machines, how wonderfully do we see beauty and use go hand in hand!

Had a machine for this purpose been nature's work, the whole and every individual part might have

had exquisite beauty of form without danger of destroying the exquisiteness of its motion, even as if ornament had been the sole aim; its movements too might have been graceful, without one superfluous tittle added for either of these lovely purposes.—Now this is that curious difference between the fitness of nature's machines (one of which is man) and those made by mortal hands; which distinction is to lead us to our main point proposed; I mean to the shewing what constitutes the utmost beauty of proportion.

There was brought from France some years ago, a little clock-work machine, with a duck's head and legs fixed to it, which was so contrived as to have some resemblance to that animal standing upon one foot, and stretching back its leg, turning its head, opening and shutting its bill, moving its wings, and shaking its tail; all of them the plainest and easiest directions in living movements; yet for the poorly performing of these few motions, this silly, but much extolled machine, being uncovered, appeared a most complicated, confused, and disagreeable object: nor would its being covered with a skin closely adhering to its parts, as that of a real duck's doth, have much mended its figure; at best a bag of hob-nails, broken hinges, and patten-rings, would have looked as well, unless by other means it had been stuffed out to bring it into form.

Thus again you see, the more variety we pretend to give to our trifling movements, the more confused and unornamental the forms become; nay, chance but seldom helps them.—How much the reverse are nature's! the greater the variety her movements have, the more beautiful are the parts that cause them.

The finny race of animals, as they have fewer motions, than other creatures, so are their forms less remarkable for beauty. It is also to be noted of every species, that the handsomest of each move best: birds of a clumsy make seldom fly well, nor do lumpy fish glide so well through the water as those of a neater make; and beasts of the most elegant form always excel in speed; of this, the horse and greyhound are beautiful examples: and even among themselves, are most elegantly made seldom fail of being the swiftest.

The war-horse is more equally made for strength than the race-horse, which surplus of power in the former, if supposed added to the latter, as it would throw more weight into improper parts for the business of mere speed, so of course it would lessen, in some degree, that admirable quality, and partly destroy that delicate fitness of his make; but then a quality in movement, superior to that of speed, would be given to him by the addition, as he would be rendered thereby more fit to move with ease in such varied, or graceful directions, as are so delightful to the eye in the carriage of the fine managed war-horse; and as at the same time, something stately and graceful would be added to his figure, which before could only be said to have an elegant neatness. This noble creature stands foremost amongst brutes; and it is but consistent with nature's propriety, that the most useful animal in the brute-creation, should be thus signalized also for the most beauty.

Yet, properly speaking, no living creatures are capable of moving in such truly varied and graceful directions, as the human species; and it would be needless to say how much superior in beauty their

forms and textures likewise are. And surely also, after what has been said relating to figure and motion, it is plain and evident that nature has thought fit to make beauty of proportion and beauty of movement necessary to each other: so that the observation before made on animals, will hold equally good with regard to man: *i. e.* that he who is most exquisitely well-proportioned is most capable of exquisite movement, such as ease and *grace in deportment*, or in dancing.

It may be a sort of collateral confirmation of what has been said of this method of nature's working, as well as otherwise worth our notice, that when any parts belonging to the human body are concealed, and not immediately concerned in movement, all such ornamental shapes, as evidently appear in the muscles and bones,* are totally neglected as unnecessary, for nature doth nothing in vain! this is plainly the case of the intestines, none of them having the least beauty, as to form, except the *heart*; which noble part, and indeed kind of first mover, is a simple and well varied figure; conformable to which, some of the most elegant Roman urns and vases have been fashioned.

Now, thus much being kept in remembrance, our next step will be to speak of, first, general measurements; such as the whole height of the body to its breadth, or the length of a limb to its thickness; and, secondly, of such appearances of dimensions as are too intricately varied to admit of a description by lines.

The former will be confined to a very few straight

* See Chap. ix. on Compositions with the Serpentine Line.

lines, crossing each other, which will easily be understood by every one; but the latter will require somewhat more attention, because it will extend to the precision of every modification, bound, or limit, of the human figure.

To be somewhat more explicit. As to the first part, I shall begin with shewing what practicable sort of measuring may be used in order to produce the most proper variety in the proportions of the parts of any body. I say, *practicable*, because the vast variety of intricately situated parts, belonging to the human form, will not admit of measuring the distances of one part by another, by lines or points, beyond a certain degree or number, without great perplexity in the operation itself, or confusion to the imagination. For instance, say, a line representing one breadth and an half of the wrist, would be equal to the true breadth of the thickest part of the arm above the elbow; may it not then be asked, what part of the wrist is meant? for if you place a pair of calipers a little nearer or further from the hand, the distance of the points will differ, and so they will if they are moved close to the wrist all round, because it is flatter one way than the other; but suppose, for argument sake, one certain diameter should be fixed upon; may it not again be asked, how is it to be applied, if to the flattest side of the arm or the roundest, and how far from the elbow, and must it be when the arm is extended or when it is bent? for this also will make a sensible difference, because in the latter position, the muscle, called the biceps, in the front of that part of the arm, swells up like a ball one way, and narrows itself another; nay, all the muscles shift their appearances

in different movements, so that whatever may have been pretended by some authors, no exact mathematical measurements by lines can be given for the true proportion of a human body.

It comes then to this, that no longer than whilst we suppose all the lengths and breadths of the body, or limbs, to be as regular figures as cylinders, or as the leg, figure 68 in plate 1, which is as round as a rolling stone, are the measures of lengths to breadths practicable, or of any use to the knowledge of proportion: so that as all mathematical schemes are foreign to this purpose, we will endeavour to root them quite out of our way: therefore I must not omit taking notice, that Albert Durer, Lamoza, (see two tasteless figures taken from their books of proportion*) and some others, have not only puzzled mankind with a heap of minute unnecessary divisions, but also with a strange *notion* that those divisions are governed by the laws of music; which mistake they seem to have been led into, by having seen certain uniform and consonant divisions upon one string produce harmony to the ear, and by persuading themselves, that similar distances in lines belonging to form, would, in like manner, delight the eye. The very reverse of which has been shewn to be true, in chap. 3, on Uniformity. "The length of the foot," say they, "in respect to the breadth, makes a *double suprabipartient*, a *diapason*, and a *diatesseron*:"† which, in my opinion, would have

* Fig. 55, p. 1.

† Note, these authors assure you, that this curious method of measuring *will produce beauty far beyond any nature doth afford*. Lamoza recommends also another scheme, with a triangle, to

been full as applicable to the ear, or to a plant, or to a tree, or any other form whatsoever; yet these sort of *notions* have so far prevailed by time, that the words, *harmony of parts*, seem as applicable to form, as to music.

Notwithstanding the absurdity of the above schemes, such measures as are to be taken from antique statues may be of some service to painters and sculptors, especially to young beginners, but nothing nigh of such use to them, as the measures, taken the same way, from ancient buildings, have been, and are, to architects and builders; because the latter have to do with little else but plain geometrical figures: which measures, however, serve only in copying what has been done before.

The few measures I shall speak of, for the setting out the general dimensions of a figure, shall be taken by straight lines only, for the more easy conception of what may indeed be properly called, *gaging the contents of the body*, supposing it solid like a marble statue, as the wires were described to do* in the introduction: by which plain method, clear ideas may be acquired of what *alone* seem to me to require measuring, of what certain lengths to what breadths make the most eligible proportions in general.

The most general dimensions of a body, or limbs, are lengths, breadths, or thicknesses: now the whole

correct the *poverty of nature*, as they express themselves. These *nature-menders* put one in mind of Gulliver's tailor at Laputa, who, having taken measure of him for a suit of clothes, with a rule, quadrant, and compasses, after a considerable time spent, brought them home ill made.

* Fig. 2. p. 1.

gentility of a figure, according to its character, depends upon the first proportioning these lines or wires (which are its measures) properly one to another; and the more varied these lines are, with respect to each other, the more may the future divisions be varied likewise, that are to be made on them; and of course the less varied these lines are, the parts influenced by them, as they must conform themselves to them, must have less variety too. For example, the exact cross* of two equal lines, cutting each other in the middle, would confine the figure of a man, drawn conformable to them, to the disagreeable character of his being as broad as he is long. And the two lines crossing each other, to make height and breadth of a figure, will want variety a contrary way, by one line being very short in proportion to the other, and, therefore, also incapable of producing a figure of tolerable variety. To prove this, it will be very easy for the reader to make the experiment, by drawing a figure or two (though ever so imperfectly) confined within such limits.

There is a medium between these, proper for every character, which the eye will easily and accurately determine.

Thus, if the lines, fig. †, were to be the measure of the extreme length and breadth, set out either for the figure of a man or a vase, the eye soon sees the longest of these is not quite sufficiently so, in proportion to the other, for a genteel man; and yet it would make a vase too taper to be elegant: no rule or compasses would decide this matter either so quickly or so pre-

* Fig. 69. R. p. 2.

† Fig. 70. R. p. 2.

cisely as a good eye. It may be observed, that minute differences in great lengths are of little or no consequence as to proportion, because they are not to be discerned; for a man is half an inch shorter when he goes to bed at night, than when he rises in the morning, without the possibility of its being perceived. In case of a wager, the application of a rule or compasses may be necessary, but seldom on any other occasion.

Thus much, I apprehend, is sufficient for the consideration of general lengths to breadths. Where, by the way, I apprehend I have plainly shewn, that there is no practicable rule, by lines, for minutely setting out proportions *for* the human body; and if there were, the eye alone must determine us in our choice of what is most pleasing to itself.

Thus having dispatched general dimension, which we may say is almost as much of proportion, as is to be seen when we have our clothes on: I shall in the second, and more extensive method proposed for considering it, set out in the familiar path of common observation, and appeal as I go on to our usual feeling, or joint sensation, of figure and motion.

Perhaps by mentioning two or three known instances it will be found that almost every one is farther advanced in the knowledge of this speculative part of proportion than he imagines; especially he who hath been used to observe naked figures doing bodily exercise, and more especially if he be any way interested in the success of them; and the better he is acquainted with the nature of the exercise itself, still the better judge he becomes of the figure that is to perform it. For this reason, no sooner are two boxers stripped to fight, but even a butcher, thus skilled, shews

himself a considerable critic in proportion; and on this sort of judgment, often gives, or takes the odds, at bare sight only of the combatants. I have heard a blacksmith harangue like an anatomist, or sculptor, on the beauty of a boxer's figure, though not perhaps in the same terms; and I firmly believe, that one of our common proficient in the athletic art would be able to instruct and direct the best sculptor living, (who hath not seen, or is wholly ignorant of this exercise) in what would give the statue of an English boxer, a much better proportion, as to character, than is to be seen, even in the famous group of antique boxers, (or as some call them, Roman wrestlers) so much admired to this day.

Indeed, as many parts of the body are so constantly kept covered, the proportion of the whole cannot be equally known; but as stockings are so close and thin a covering, every one judges of the different shapes and proportions of legs with great accuracy. The ladies always speak skilfully of necks, hands, and arms; and often will point out such particular beauties or defects in their make, as might easily escape the observation of a man of science.

Surely, such determinations could not be made and pronounced with such critical truth, if the eye were not capable of measuring or judging of thicknesses by lengths, with great preciseness. Nay more, in order to determine so nicely as they often do, it must also at the same time trace with some skill those delicate windings upon the surface which have been described in pages 82 and 83, which altogether may be observed to include the two general ideas mentioned at the beginning of this chapter.

If so, certainly it is in the power of a man of science, with as observing an eye, to go still further, and conceive, with a very little turn of thought, many other necessary circumstances concerning proportion, as of what size and in what manner the bones help to make up the bulk, and support the other parts; as well as what certain weights or dimensions of muscles are proper (according to the principle of the steel-yard) to move such or such a length of arm with this or that degree of swiftness or force.

But though much of this matter may be easily understood by common observation, assisted by science, still I fear it will be difficult to raise a very clear idea of what constitutes, or composes the *utmost beauty of proportion*; such as is seen in the Antinous; which is allowed to be most perfect in this respect, of any of the antique statues; and though the lovely likewise seems to have been as much the sculptor's aim, as in the Venus; yet a manly strength in its proportion is equally expressed from head to foot in it.

Let us try, however, and as this master-piece of art is so well known, we will set it up before us as a pattern, and endeavour to fabricate, or put together in the mind, such kind of parts as shall seem to build another figure like it. In doing which, we shall soon find that it is chiefly to be effected by means of the nice sensation we naturally have of what certain quantities or dimensions of parts, are fittest to produce the utmost strength for moving or supporting great weights; and of what are most fit for the utmost light agility, as also for every degree, between these two extremes.

He who hath best perfected his ideas of these matters

by common observations, and by the assistance of arts relative thereto, will probably be most precisely just and clear, in conceiving the application of the various parts and dimensions, that will occur to him, in the following descriptive manner of disposing of them, in order to form the idea of a fine proportioned figure.

Having set up the Antinous as our pattern, we will suppose there were placed on one side of it, the unwieldy elephant-like figure of an Atlas, made up of such thick bones and muscles, as would best fit him for supporting a vast weight, according to his character of extreme heavy strength: and, on the other side, imagine the slim figure of a Mercury, every where neatly formed for the utmost light agility, with slender bones and taper muscles fit for his nimble bounding from the ground.—Both these figures must be supposed of equal height, and not exceeding six foot.*

Our *extremes* thus placed, now imagine the Atlas throwing off by degrees certain portions of bone and muscle, proper for the attainment of light agility, as if aiming at the Mercury's airy form and quality, whilst on the other hand, see the Mercury augmenting his taper figure by equal degrees, and growing towards an Atlas in equal time, by receiving to the like places from whence they came, the very quantities that the other had been casting off, when, as they approach each other in weight, their forms of course may be imagined to grow more and more alike, till at a certain

* If the scale of either of these proportions were to exceed six foot in the life, the quality of strength in one, and agility in the other, would gradually decrease, the larger the person grew. There are sufficient proofs of this, both from mechanical reasonings and common observation.

point of time, they meet in just similitude; which being an exact medium between the two extremes, we may thence conclude it to be the precise form of exact proportion fittest for perfect active strength or graceful movement; such as the Antinous we proposed to imitate and figure in the mind.*

I am apprehensive that this part of my scheme, for explaining exact proportion, may not be thought so sufficiently determinate as could be wished: be this as it will, I must submit it to the reader as my best resource in so difficult a case: and shall therefore beg leave to try to illustrate it a little more, by observing that, in like manner, any two opposite colours in the *rainbow*, form a third between them, by thus imparting to each other their peculiar qualities: as for example, the brightest yellow, and the lively blue that is placed at some distance from it, visibly approach, and blend by interchangeable degrees, and, as above, *temper* rather than destroy each other's vigour, till they meet in one firm compound; whence, at a certain point, the sight of what they were originally, is quite lost; but in their stead, a most pleasing green is found, which colour nature hath chose for the vestment of the earth, and with the beauty of which the eye is never tired.

From the order of the ideas which the description of the above three figures may have raised in the mind,

* The jockey who knows to an ounce what flesh or bone in a horse is fittest for speed or strength, will as easily conceive the like process between the strongest dray-horse and the fleetest racer, and soon conclude, that the fine war-horse must be the medium between the two extremes.

we may easily compose between them, various other proportions. And as the painter, by means of a certain order in the arrangement of the colours upon his pallet, readily mixes up what kind of tint he pleases, so may we mix up and compound in the imagination such fit parts as will be consistent with this or that particular character, or at least be able thereby to discover how such characters are composed when we see them either in art or nature.

But perhaps even the word *character*, as it relates to form, may not be quite understood by every one, though it is so frequently used; nor do I remember to have seen it explained any where. Therefore on this account—and also as it will further shew the use of thinking of form and motion together, it will not be improper to observe,—that notwithstanding a character, in this sense, chiefly depends on a figure being remarkable as to its form, either in some particular part, or altogether; yet surely no figure, be it ever so singular, can be perfectly conceived as a character, till we find it connected with some remarkable circumstance or cause, for such particularity of appearance; for instance, a fat bloated person doth not call to mind the character of Silenus, till we have joined the idea of voluptuousness with it; so likewise strength to support, and clumsiness of figure, are united, as well in the character of an Atlas as in a porter.

When we consider the great weight chairmen often have to carry, do we not readily consent that there is a propriety and fitness in the Tuscan order of their legs, by which they properly become *characters* as to figure?

Watermen too are of a distinct cast, or character,

whose legs are no less remarkable for their smallness : for as there is naturally the greatest call for nutriment to the parts that are most exercised, so of course these that lie so much stretched out, are apt to dwindle, or not grow to their full size. There is scarcely a waterman that rows upon the Thames, whose figure doth not confirm this observation. Therefore were I to paint the character of a Charon, I would thus distinguish his make from that of a common man's ; and, in spite of the word *low*, venture to give him a broad pair of shoulders, and spindle shanks, whether I had the authority of an antique statue, or basso-relievo, for it or not.

May be, I cannot throw a stronger light on what has been hitherto said of proportion, than by animadverting on a remarkable beauty in the Apollo Belvedere ; which hath given it the preference even to the Antinous : I mean a super-addition of *greatness*, to at least as much beauty and grace, as is found in the latter.

These two master-pieces of art, are seen together in the same palace at Rome, where the Antinous fills the spectator with admiration only, whilst the Apollo strikes him with surprise, and, as travellers express themselves, with an appearance of something *more than human* ; which they of *course* are always at a loss to describe : and, this effect (they say) is the more astonishing, as upon examination its disproportion is evident even to a common eye. One of the best sculptors we have in England, who lately went to see them, confirmed to me what has been now said, particularly as to the legs and thighs being too long, and too large for the upper parts. And Andrea Sacchi, one of the great Italian painters, seems to have been of

the same opinion, or he would hardly have given his Apollo, crowning Pasquini, the musician, the exact proportion of the Antinous, (in a famous picture of his now in England,) as otherwise it seems to be a direct copy from the Apollo.

Although in very great works we often see an inferior part neglected, yet here it cannot be the case, because in a fine statue, just proportion is one of its essential beauties; therefore it stands to reason that these limbs must have been lengthened on purpose, otherwise it might easily have been avoided.

So that if we examine the beauties of this figure thoroughly, we may reasonably conclude, that what has been hitherto thought so unaccountably *excellent* in its general appearance, hath been owing to what hath seemed a *blemish* in a part of it: but let us endeavour to make this matter as clear as possible, as it may add more force to what has been said.

Statues by being bigger than life (as this is one, and larger than the Antinous) always gain some nobleness in effect, according to the principle of quantity,* but this alone is not sufficient to give what is properly to be called, *greatness* in proportion; for were figures 17 and 18, in plate 1, to be drawn or carved by a scale of ten feet high, they would still be but pigmy proportions, as, on the other hand, a figure of but two inches, may represent a gigantic height.

Therefore *greatness* of proportion must be considered, as depending on the application of *quantity* to those parts of the body where it can give more scope to its grace in movement, as to the neck for the

* See chap 6.

larger and swan-like turns of the head, and to the legs and thighs, for the more ample sway of all the upper parts together.

By which we find that the Antinous's being equally magnified to the Apollo's height, would not sufficiently produce that superiority of effect, as to greatness, so evidently seen in the latter. The additions necessary to the production of this greatness in proportion, as it there appears added to grace, must then be, by the proper application of them, to the parts mentioned only.

I know not how further to prove this matter than by appealing to the reader's eye, and common observation, as before.

The Antinous being allowed to have the justest proportion possible, let us see what addition, upon the principle of quantity, can be made to it, without taking away any of its beauty.

If we imagine an addition of dimensions to the head, we shall immediately conceive it would only deform—if to the hands or feet, we are sensible of something gross and ungentle—if to the whole lengths of the arms, we feel they would be dangling and awkward—if by an addition of length or breadth to body, we know it would appear heavy and clumsy—there remains then only the *neck*, with the *legs* and *thighs* to speak of; but to these we find, that not only certain additions may be admitted without causing any disagreeable effect, but that thereby *greatness*, the last perfection as to proportion, is given to the human form: as is evidently expressed in the Apollo: and may still be further confirmed by examining the drawings of Parmigiano, where these particulars are

seen in excess; yet on this account his works are said, by all true connoisseurs, to have an inexpressible greatness of taste in them, though otherwise very incorrect.

Let us now return to the two general ideas we set out with at the beginning of this chapter, and recollect that under the first, On Surface, I have shown in what manner, and how far human proportion is measurable, by varying the contents of the body, conformable to the given proportion of two lines. And that under the second and more extensive general idea of form, as arising from fitness for movement, &c. I have endeavoured to explain, by every means I could devise, that every particular and minute dimension of the body, should conform to such purposes of movement, &c. as have been first properly considered and determined; on which conjunctively, the true proportion of every character must depend; and is found so to do, by our joint sensation of bulk and motion. Which account of the proportion of the human body, however imperfect, may possibly stand its ground, till one more plausible shall be given.

As the Apollo* has been only mentioned on account of the greatness of its proportion, I think in justice to so fine a performance, and also as it is not foreign to the point we have been upon, we may subjoin an observation or two on its perfections.

Besides, what is commonly allowed, if we consider it by the rules here given for constituting or composing character, it will discover the author's great sagacity in choosing a proportion for this deity, which has

* Fig. 12. p. 1.

served two noble purposes at once; in that these very dimensions which appear to have given it so much dignity, are the same that are best fitted to produce the utmost speed. And what could characterize the god of day, either so strongly or elegantly, to be expressive in a statue, as superior swiftness, and beauty dignified? and how poetically doth the action it is put into, carry on the allusion to speed,* as he is lightly stepping forward, and seeming to shoot his arrows from him; if the arrows may be allowed to signify the sun's rays? This at least may as well be supposed as the common surmise that he is killing the dragon, Python; which certainly is very inconsistent with so erect an attitude, and benign an aspect.†

Nor are the inferior parts neglected: the drapery also that depends from his shoulders, and folds over his extended arm, hath its treble office. At first, it assists in keeping the general appearance within the boundary of a pyramid, which being inverted, is, for a single figure, rather more natural and genteel than one upon its basis. Secondly, it fills up the vacant angle under the arm, and takes off the straightness of the lines the arms necessarily make with the body in such an action; and lastly, spreading as it doth, in pleasing folds, it helps to satisfy the eye with a noble quantity in the composition altogether, without depriving the beholder of any part of the beauties of the

* ——— the sun: which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course.—Psalm xix. 5.

† The accounts given, in relation to this statue, make it so highly probable that it was the great Apollo of Delphos, that, for my own part, I make no manner of doubt of its being so.

naked: in short, this figure might serve, were a lecture to be read over it, to exemplify every principle that hath been hitherto advanced. We shall therefore close not only all we have to say on proportion with it, but our whole lineal account of form, except what we have particularly to offer as to the face; which it will be proper to defer, till we have spoken of *light*, and *shade*, and *colour*.

As some of the ancient statues have been of such singular use to me, I shall beg leave to conclude this chapter with an observation or two on them in general.

It is allowed by the most skilful in the imitative arts, that though there are many of the remains of antiquity, that have great excellencies about them; yet there are not, moderately speaking, about twenty that may be justly called *capital*. There is one reason, nevertheless, besides the blind veneration that generally is paid to antiquity, for holding even many very imperfect pieces in some degree of estimation: I mean that *peculiar taste of elegance* which so visibly runs through them all, down to the most incorrect of their basso-relievos: which *taste*, I am persuaded, my reader will now conceive to have been entirely owing to the perfect knowledge the ancients must have had of the use of the precise serpentine line.

But this cause of *elegance* not having been since sufficiently understood, no wonder such effects should have appeared mysterious, and have drawn mankind into a sort of religious esteem, and even bigotry, to the works of antiquity.

Nor have there been wanting of artful people, who have made good profit of those whose unbounded admiration hath run them into enthusiasm. Nay,

there are, I believe, some who still carry on a comfortable trade in such originals as have been so defaced and maimed by time, that it would be impossible without a pair of *double-ground* connoisseur-spectacles, to see whether they have ever been good or bad: they deal also in cooked-up copies, which they are very apt to put off for originals. And whoever dares be bold enough to detect such impositions, finds himself immediately branded, and given out as one of low ideas, ignorant of the true sublime, self-conceited, envious, &c.

But as there are a great part of mankind that delight most in what they least understand; for aught I know, the emolument may be equal between the *bubbler* and the *bubbled*: at least this seems to have been Butler's opinion:

Doubtless the pleasure is as great
In being cheated, as to cheat.

CHAPTER XII.

OF LIGHT AND SHADE, AND THE MANNER IN WHICH
OBJECTS ARE EXPLAINED TO THE EYE BY THEM.

ALTHOUGH both this and the next chapter may seem more particularly relative to the art of painting, than any of the foregoing; yet, as hitherto, I have endeavoured to be understood by every reader, so here also I shall avoid, as much as the subject will permit, speaking of what would only be well conceived by painters.

There is such a subtile variety in the nature of appearances, that probably we shall not be able to gain much ground by this inquiry, unless we exert and apply the full use of every sense that will convey to us any information concerning them.

So far as we have already gone, the sense of feeling, as well as that of seeing, hath been applied to; so that perhaps a man born blind, may, by his better touch than is common to those who have their sight, together with the regular process that has been here given of lines, so feel out the nature of forms, as to make a tolerable judgment of what is beautiful to sight.

Here again our other senses must assist us, notwithstanding in this chapter we shall be more confined to what is communicated to the eye by rays of light; and though things must now be considered as appearances only, produced and made out merely by means of *lights, shades, and colours*.

By the various circumstances of which, every one knows we have represented on the flat surface of the looking-glass, pictures equal to the originals reflected by it. The painter too, by proper dispositions of lights, shades, and colours on his canvass, will raise the like ideas. Even, prints, by means of lights and shades alone, will perfectly inform the eye of every shape and distance whatsoever, in which even lines must be considered as narrow parts of shade; a number of them, drawn or engraved neatly side by side, called *hatching*, serve as shades in prints, and, when they are artfully managed, are a kind of pleasing *succedaneum* to the delicacy of nature's.

Could mezzotinto prints be wrought as accurately as those with the graver, they would come nearest to nature, because they are done without strokes or lines.

I have often thought that a landscape, in the process of this way of representing it, doth a little resemble the first coming on of day. The copper-plate it is done upon, when the artist first takes it into hand, is wrought all over with an edged-tool, so as to make it print one even black, like night: and his whole work after this, is merely introducing the lights into it; which he does by scraping off the rough grain according to his design, artfully smoothing it most where light is most required: but as he proceeds in burnishing the lights, and clearing up the shades, he is obliged to take off frequent impressions to prove the progress of the work, so that each proof appears like the different times of a foggy morning, till one becomes so finished as to be distinct and clear enough to imitate a day-light piece. I have given this description,

because I think the whole operation, in the simplest manner, shews what lights and shades alone will do.

As light must always be supposed, I need only speak of such privations of it as are called shades or shadows; wherein I shall endeavour to point out and regularly describe a certain order and arrangement in their appearance; in which order we may conceive different kinds of softenings and modulations of the rays of light which are said to fall upon the eye from every object it sees, and to cause those more or less pleasing vibrations of the optic nerves, which serve to inform the mind concerning every different shape or figure that presents itself.

The best light for seeing the shadows of objects truly, is, that which comes in at a common sized window, where the sun doth not shine; I shall, therefore, speak of their order as seen by this kind of light: and shall take the liberty, in the present and following chapter, to consider colours but as variegated shades; which, together with common shades, will now be divided into two general parts or branches.

The first we shall call **PRIME TINTS**, by which is meant any colour or colours on the surfaces of objects; and the use we shall make of these different hues will be to consider them as shades to one another. Thus gold is a shade to silver, &c. exclusive of those additional shades which may be made in any degree by the privation of light.

The second branch may be called **RETIRING SHADES**, which gradate or go off by degrees, as fig.* These shades, as they vary more or less, produce beauty,

* Fig. 34, T. p. 2.

whether they are occasioned by the privation of light, or made by the pencillings of art or nature.

When I come to treat of colouring, I shall particularly shew in what manner the gradating of prime tints serve to the making a beautiful complexion; in this place we shall only observe how nature hath by these gradating shades ornamented the surfaces of animals: fish generally have this kind of shade from their backs downward; birds have their feathers enriched with it; and many flowers, particularly the rose, shew it by the gradually increasing colours of their leaves.

The sky always gradates one way or other, and the rising or setting sun exhibits it in great perfection, the imitating of which was Claud. de Lorain's peculiar excellence, and is now Mr. Lambert's. There is so much of what is called harmony to the eye to be produced by this shade, that I believe we may venture to say, in art it is the painter's gamut, which nature has sweetly pointed out to us in what we call the eyes of a peacock's tail: and the nicest needle-workers are taught to weave it into every flower and leaf, right or wrong, as if it was as constantly to be observed as it is seen in flames of fire; because it is always found to entertain the eye. There is a sort of needle-work called Irish-stitch, done in these shades only, which pleases still, though it has long been out of fashion.

There is so strict an analogy between shade and sound, that they may well serve to illustrate each other's qualities: for as sounds gradually decreasing and increasing give the idea of progression from or to the ear, just so do retiring shades shew progression,

by figuring it to the eye. Thus, as by objects growing still fainter, we judge of distances in prospects, so by the decreasing noise of thunder, we form the idea of its moving further from us. And, with regard to their similitude in beauty, like as the gradating shade pleases the eye, so the increasing, or swelling note, delights the ear.

I have called it the retiring shade, because by the successive, or continual change in its appearance, it is equally instrumental with converging lines,* in shewing how much objects, or any parts of them, retire or recede from the eye; without which, a floor, or horizontal-plane, would often seem to stand upright like a wall. And notwithstanding all the other ways by which we learn to know at what distances things are from us, frequent deceptions happen to the eye on account of deficiencies in this shade: for if the light chances to be so disposed on objects as not to give this shade its true gradating appearance, not only spaces are confounded, but round things appear flat, and flat ones round.

But although the retiring shade hath this property, when seen with converging lines, yet if it describes no particular form, as none of those do in fig. 94, on top of plate 2, it can only appear as a flat pencilled shade; but being inclosed within some known boundary or outline, such as may signify a wall, a road, a globe, or any other form in perspective where the parts retire, it will then show its retiring quality: as for example, the retiring shade on the floor, in plate 2, which

* See p. 37. The two converging lines from the ship, to the point C, under fig. 47, plate 1.

gradates from the dog's feet to those of the dancer's, shews, that by this means a level appearance is given to the ground: so when a cube is put into true perspective on paper, with lines only, which do but barely hint the directions every face of it is meant to take, these shades made them seem to retire just as the perspective lines direct; thus mutually completing the idea of those recessions which neither of them alone could do.

Moreover, the outline of a globe is but a circle on the paper: yet according to the manner of filling up the space within it, with this shade, it may be made to appear either flat, globular, or concave, in any of its positions with the eye; and as each manner of filling up the circle for those purposes must be very different, it evidently shews the necessity of distinguishing this shade, into as many species or kinds, as there are classes or species of lines, with which they may have a correspondence.

In doing which, it will be found, that, by their correspondency with, and conformity to objects, either composed of straight, curved, waving or serpentine lines, they of course take such appearances of variety as are adequate to the variety made by those lines; and by this conformity of shades, we have the sane idea of any of the objects composed of the above lines in their front aspects, as we have of them by their profiles; which otherwise could not be without feeling them.

Now instead of giving engraved examples of each species of shade, as I have done of lines, I have found that they may be more satisfactorily pointed out and described, by having recourse to the life.

But in order to the better and more precisely fixing upon what may be there seen, as the distinct species, of which all the shades of the retiring kind in nature partake, in some degree or other, the following scheme is offered, and intended as an additional means of making such simple impressions in the mind, as may be thought adequate to the four species of lines described in chapter 27. Wherein we are to suppose imperceptible degrees of shade gradating from one figure to another. The first species to be represented by, 1, 2, 3, 4, 5.

the second by, 5, 4, 3, 2, 1, 2, 3, 4, 5.

the third by, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. gradating from the dots underneath, repeated either way.

As the first species varies or gradates but one way, it is therefore least ornamental, and equal only to straight lines.

The second gradating contrary ways, doubling the other's variety, is consequently twice as pleasing, and thereby equal to curved lines.

The third species gradating doubly contrary ways, is thereby still more pleasing in proportion to that quadruple variety which makes it become capable of conveying to the mind an equivalent in shade, which expresses the beauty of the waving line, when it cannot be seen as a line.

The retiring shade, adequate to the serpentine line, now should follow; but as the line itself could not be expressed on paper, without the figure of a cone,* so neither can this shade be described without the

* See Fig. 26. p. 1.

assistance of a proper form, and therefore must be deferred a little longer.

When only the ornamental quality of shades is spoken of, for the sake of distinguishing them from retiring shades, let them be considered as pencillings only; whence another advantage will arise, which is, that then all the intervening mixtures, with their degrees of beauty between each species, may be as easily conceived, as those have been between each class of lines.

And now let us have recourse to the experiments in life, for such examples as may explain the retiring power of each species; since, as has been before observed, they must be considered together with their proper forms, or else their properties cannot be well distinguished.

All the degrees of obliquity that planes, or flat surfaces are capable of moving into, have their appearances of recession perfected by the first species of retiring shades, which may evidently be seen by sitting opposite a door, as it is opening outwards from the eye, and fronting the light.

But it will be proper to premise, that when it is quite shut, and flat or parallel to the eye and window, it will only have a pencilling shade gradating upon it, and spreading all around from the middle, but which will not have the power of giving the idea of recession any way, as when it opens, and the lines run in perspective to a point; because the square figure or parallel lines of the door, do not correspond with such shade; but let a door be circular in the same situation, and all without side, or round about it, painted of any other colour, to make its figure more distinctly seen,

and it will immediately appear concave like a bason, the shade continually retiring; because this circular species of shade would then be accompanied by its corresponding form, a circle.*

But to return; we observed that all the degrees of obliquity in the moving of planes or flat surfaces, have the appearance of their recession perfected to the eye by the first species of retiring shade. For example, then; when the door opens, and goes from its parallel situation with the eye, the shade last spoken of, may be observed to alter and change its round gradating appearance into that of gradating one way only; as when a standing water takes a current upon the least power given it to descend.

Note, if the light should come in at the door-way, instead of the window, the gradation then would be reversed, but still the effect of recession would be just the same, as this shade ever complies with the perspective lines.†

In the next place, let us observe the *ovolo*, or quarter-round in a cornice, fronting the eye in like manner, by which may be seen an example of the second species: where on its most projecting part, a line of light is seen, from whence these shades retire contrary ways, by which the curvature is understood.

* Note, if the light were to come in at a very little hole not far from the door, so as to make the gradation sudden and strong, like what may be made with a small candle held near a wall or a wainscôt, the bason would appear the deeper for it.

† Note also, that when planes are seen parallel to the eye in open daylight, they have scarce any round gradating or pencilling shade at all, but appear merely as uniform prime tints, because the rays of light are equally diffused upon them. Nevertheless, give them but obliquity, and they will more or less exhibit the retiring shade.

And, perhaps, in the very same cornice may be seen an example of the third species, in that ornamental member called by the architects *cyma recta*, or talon, which indeed is no more than a larger sort of waving or ogee moulding; wherein, by the convex parts gently gliding into the concave, you may see four contrasted gradating shades, shewing so many varied recessions from the eye; by which we are made as sensible of its waving form as if we saw the profile out-line of some corner of it, where it is mitred, as the joiners term it. Note, when these objects have a little gloss on them, these appearances are most distinct.

Lastly, the serpentine shade may be seen (light and situation as before) by the help of the following figure, as thus; imagine the horn, figure 57, plate 2, to be of so soft a nature, that with the fingers only, it might be pressed into any shape; then beginning gently from the middle of the dotted line, but pressing harder and harder all the way up the lesser end, by such pressure there would be as much concave above, as would remain convex below, which would bring it equal in variety or beauty to the ogee moulding; but after this, by giving the whole a twist, like figure 58, these shades must unavoidably change their appearances, and in some measure, twist about as the concave and convex parts are twisted, and consequently thereby add that variety, which of course will give this species of shade, as much the preference to the foregoing, as forms composed of serpentine lines have, to those composed only of the waving. See chap. 9 and chap. 10.

I should not have given my reader the trouble of completing, by the help of his imagination, the fore-

going figure, but as it may contribute to the more ready and particular conception of that intricate variety, which twisted figures give to this species of shade, and to facilitate his understanding the cause of its beauty, wherever it may be seen on surfaces of ornament, when it will be found no where more conspicuous than in a fine face, as will be seen upon further inquiry.

The dotted line *, which begins from the concave part, under the arch of the brow, near the nose, and from thence winding down by the corner of the eye, and there turning obliquely with the round of the cheek, shews the course of that twist of shades in a face, which was before described by the horn; and which may be most perfectly seen in the life, or in a marble busto, together with the following additional circumstances still remaining to be described.

As a face is for the most part round, it is therefore apt to receive reflected light on the shadowy side,† which not only adds more beauty by another pleasing tender gradation, but also serves to distinguish the roundness of the cheeks, &c. from such parts as sink and fall in: because concavities do not admit of reflections, as convex forms do.‡

* Fig. 97, B. p. I.

† Note, though I have advised the observing objects by a front light, for the sake of the better distinguishing our four fundamental species of shades, yet objects in general are more advantageously and agreeably seen by light coming side-ways upon them, and therefore generally chose in paintings; as it gives an additional reflected softness, not unlike the gentle tone of an echo in music.

‡ As an instance that convex and concave would appear the same, if the former were to have no reflection thrown upon, observe

I have now only to add, that, as before observed, chap. 4, page 23, the oval hath a noble implicity in it, more equal to its variety than any other object in nature; and of which the general form of a face is composed; therefore, from what has been now shewn, the general gradation shade belonging to it, must consequently be adequate thereto, and which evidently gives a delicate softness to the whole composition of a face; insomuch that every little dent, crack, or scratch, the form receives, its shadows also suffer with it, and help to shew the blemish. Even the least roughness interrupts and damages that soft gradating play of shades which fall upon it. Mr. Dryden, describing the light and shades of a face, in his epistle to Sir Godfrey Kneller the portrait painter, seems, by the penetration of his incomparable genius, to have understood that language in the works of nature, which the latter, by means of an exact eye and a strict obeying hand, could only faithfully transcribe; when he says,

Where light to shades descending, plays, not strives,
Dies by degrees, and by degrees revives.

the ovolo and cavetto, or channel, in a cornice, placed near together, and seen by a front light, when they will each of them, by turns appear either concave, or convex, as fancy shall direct.

CHAPTER XIII.

OF COMPOSITION, WITH REGARD TO LIGHT, SHADE, AND COLOURS.

UNDER this head I shall attempt shewing what it is that gives the appearance of that hollow or vacant space in which all things move so freely; and in what manner light, shade, and colours, mark or point out the distances of one object from another, and occasion an agreeable play upon the eye, called by the painters a fine keeping, and pleasing composition of light and shade. Herein my design is to consider this matter as a performance of nature *without*, or before the eye: I mean, as if the objects with their shades, &c. were, in fact, circumstanced as they appear, and as the unskilled in optics take them to be. And let it be remarked throughout this chapter, that the pleasure arising from composition, as in a fine landscape, &c. is chiefly owing to the dispositions and assemblages of light and shades, which are so ordered by the principles called *OPPOSITION*, *BREADTH*, and *SIMPLICITY*, as to produce a just and distinct perception of the objects before us.

Experience teaches us that the eye may be subdued and forced into forming and disposing of objects, even quite contrary to what it would naturally see them, by the prejudgment of the mind from the better authority of feeling, or some other persuasive motive. But surely this extraordinary perversion of the sight would not have been suffered, did it not

tend to great and necessary purposes, in rectifying some deficiencies which it would otherwise be subject to (though we must own, at the same time, that the mind itself may be so imposed upon as to make the eye see falsely as well as truly): for example, were it not for this control over the sight, it is well known, that we should not only see things double, but upside down, as they are painted upon the retina, and as each eye has a distinct sight. And then as to distances; a fly upon a pane of glass is sometimes imagined a crow, or larger bird afar off, till some circumstance hath rectified the mistake, and convinced us of its real size and place.

Hence I would infer, that the eye generally gives its assent to such space and distances as have been first measured by the feeling, or otherwise calculated in the mind: which measurements and calculations are equally, if not more, in the power of a blind man, as was fully experienced by that incomparable mathematician and wonder of his age, the late professor Sanderson.

By pursuing this observation on the faculties of the mind, an idea may be formed of the means by which we attain to the perception or appearance of an immense space surrounding us; which cavity, being subject to divisions and subdivisions in the mind, is afterwards fashioned by the limited power of the eye, first into a hemisphere, and then into the appearance of different distances, which are pictured to it by means of such dispositions of light and shade as shall next be described. And these I now desire may be looked upon, but as so many *marks* or *types* set upon these distances, and which are remembered and learnt

by degrees, and when learnt, are recurred to upon all occasions.

If permitted, then, to consider light and shades as *types of distinction*, they become, as it were, our materials, of which *prime tints* are the principal; by these, I mean the fixed and permanent colours of each object, as the green of trees, &c. which serve the purposes of separating and relieving the several objects by the different strengths or shades of them being opposed to each other.*

The other shades that have been before spoken of, serve and help to the like purposes when properly opposed; but as in nature they are continually fleeting and changing their appearances, either by our or their situations, they sometimes oppose and relieve, and sometimes not; as for instance, I once observed the tower part of a steeple so exactly the colour of a light cloud behind it, that, at the distance I stood, there was not the least distinction to be made, so that the spire (of a lead colour) seemed suspended in the air; but had a cloud of the like tint with the steeple, supplied the place of the white one, the tower would then have been relieved and distinct, when the spire would have been lost to the view.

Nor is it sufficient that objects are of different colours or shades, to shew their distances from the eye, if one does not in part hide or lay over the other, as in fig. 86.

For, as fig. †, the two equal balls, though one were black and the other white, placed on the separate walls, supposed distant from each other twenty or thirty feet,

* Fig. 86. T. p. 2.

† Fig. 90. T. p. 2

nevertheless, may seem both to rest upon one, if the tops of the walls are level with the eye; but when one ball hides part of the other, as in the same figure, we begin to apprehend they are upon different walls, which is determined by the perspective;* hence you will see the reason why the steeple of Bloomsbury Church, in coming from Hampstead, seems to stand upon Montague House, though it is several hundred yards distant from it.

Since then the opposition of one prime tint or shade to another, hath so great a share in marking out the recessions, or distances, in a prospect, by which the eye is led onward, step by step, it becomes a principle of consequence enough to be further discussed, with regard to the management of it in compositions of nature, as well as art. As to the management of it, when seen only from one point, the artist hath the advantage over nature, because, such fixed dispositions of shades as he hath artfully put together, cannot be displaced by the alteration of light, for which reason designs done in two prime tints only, will sufficiently represent all those recessions, and give a just keeping to the representation of a prospect, in a print; whereas, the oppositions in nature, depending, as has been before hinted, on accidental situations und uncertain incidents, do not always make such pleasing composition, and would therefore have been very often deficient, had nature worked in two colours only; for which reason she hath provided an infinite number of

* The knowledge of perspective is no small help to the seeing objects truly, for which purpose Dr. Brook Taylor's "Linear Perspective Made Easy to those who are Unacquainted with Geometry," may be of most service.

materials, not only by way of prevention, but to add lustre and beauty to her works.

By an infinite number of materials, I mean colours and shades of all kinds and degrees; some notion of which variety may be formed by supposing a piece of white silk by several dippings gradually dyed to a black; and carrying it in like manner through the prime tints of yellow, red, and blue; and then again, by making the like progress, through all the mixtures that are to be made of these three original colours. So that when we survey this infinite and immense variety, it is no wonder, that, let the light or objects be situated or changed how they will, oppositions seldom miss: nor that even every incident of shade should sometimes be so completely disposed as to admit of no further beauty, as to composition; and from whence the artist hath by observation taken his principles of imitation, as in the following respect.

Those objects which are intended most to affect the eye, and come forwardest to the view, must have large, strong, and smart oppositions, like the fore-ground in fig.*, and what are designed to be thrown further off, must be made still weaker and weaker, as expressed in figures 86, 92, and 93, which receding in order, make a kind of gradation of oppositions; to which, and all the other circumstances already described, both for recession and beauty, nature hath added what is known by the name of aerial perspective; being that interposition of air, which throws a general soft retiring tint over the whole prospect; to be seen in excess at the rising of a fog. All which again

* Fig. 89. T. p. 2.

receives still more distinctness, as well as a greater degree of variety, when the sun shines bright, and casts broad shadows of one object upon another; which gives the skilful designer such hints for shewing broad and fine oppositions of shades, as give life and spirit to his performances.

BREADTH of SHADE is a principle that exists in making distinction more conspicuous; thus fig.* is better distinguished by its breadth or quantity of shade, and viewed with more ease and pleasure at any distance, than fig.†, which hath many, and these but narrow shades between the folds. And for one of the noblest instances of this, let Windsor Castle be viewed at the rising or setting of the sun.

Let breadth be introduced how it will it always gives great repose to the eye; as, on the contrary, when lights and shades in a composition are scattered about in little spots, the eye is constantly disturbed, and the mind is uneasy, especially if you are eager to understand every object in the composition, as it is painful to the ear when any one is anxious to know what is said in company, where many are talking at same time.

SIMPLICITY (which I am last to speak of) in the disposition of a great variety, is best accomplished by following nature's constant rule, of dividing composition into three or five parts, or parcels, see chap. 4, On Simplicity: the painters accordingly divide theirs into fore-ground, middle-ground, and distance or back-ground; which simple and distinct quantities *mass* together that variety which entertains the eye;

* Fig. 87. L. p. 1.

† Fig. 88. L. p. 1.

as the different parts of base, tenor, and treble, in a composition of music, entertain the ear.

Let those principles be reversed, or neglected, the light and shade will appear as disagreeable as fig.*; whereas, was this to be a composition of lights and shades only, properly disposed, though ranged under no particular figures, it might still have the pleasing effect of a picture. And here, as it would be endless to enter upon the different effects of lights and shades on lucid and transparent bodies, we shall leave them to the reader's observation, and so conclude the chapter.

* Fig. 91. T. p. 2.

CHAPTER XIV.

OF COLOURING.

By the beauty of colouring, the painters mean that disposition of colours on objects, together with their proper shades, which appear at the same time both distinctly varied and artfully united, in compositions of any kind; but, by way of pre-eminence, it is generally understood of flesh-colour, when no other composition is named.

To avoid confusion, and having already said enough of retiring shades, I shall now only describe the nature and effect of the prime tint of flesh; for the composition of this, when rightly understood, comprehends every thing that can be said of the colouring of all other objects whatever.

And herein (as has been shewn in chap. 8, of the manner of composing pleasing forms) the whole process will depend upon the art of varying; *i. e.* upon an artful manner of varying every colour belonging to flesh, under the direction of the six fundamental principles there spoken of.

But before we proceed to shew in what manner these principles conduce to this design, we shall take a view of nature's curious ways of producing all sorts of complexions, which may help to further our conception of the principle of varying colours, so as to see why they cause the effect of beauty.

1. It is well known, the fair young girl, the brown

old man, and the negro; nay, all mankind, have the same appearance, and are alike disagreeable to the eye, when the upper skin is taken away: now to conceal so disagreeable an object, and to produce that variety of complexions seen in the world, nature hath contrived a transparent skin, called the cuticula, with a lining to it of a very extraordinary kind, called the cutis; both which are so thin any little scald will make them blister and peel off. These adhering skins are more or less transparent in some parts of the body than in others, and likewise different in different persons. The cuticula alone is like gold-beaters' skin, a little wet, but somewhat thinner, especially in fair young people, which would shew the fat, lean, and all the blood vessels, just as they lie under it, as through isinglass, were it not for its lining the cutis, which is so curiously constructed, as to exhibit those things beneath it which are necessary to life and motion, in pleasing arrangements and dispositions of beauty.

The cutis is composed of tender threads like network, filled with different coloured juices. The white juice serves to make the very fair complexion;—yellow, makes the brunette;—brownish yellow, the ruddy brown;—green yellow, the olive;—dark brown, the mulatto;—black, the negro:—These different coloured juices, together with the different *meshes* of the network, and the size of its threads in this or that part, cause the variety of complexions.

A description of this manner of its shewing the rosy colour of the cheek, and, in like manner, the blueish tints about the temple, &c. see in the profile,*

* Fig. 95. T. p. 2.

where you are to suppose the black strokes of the print to be the white threads of the network, and where the strokes are thickest, and the part blackest, you are to suppose the flesh would be whitest; so that the lighter part of it stands for the vermillion-colour of the cheek, gradating every way.

Some persons have the network so equally wove over the whole body, face and all, that the greatest heat or cold will hardly make them change their colour; and these are seldom seen to blush, though ever so bashful, whilst the texture is so fine in some young women, that they redden or turn pale, on the least occasion.

I am apt to think the texture of this network is of a very tender kind, subject to damage many ways, but able to recover itself again, especially in youth. The fair fat healthy child of three or four years old hath it in great perfection; most visible when it is moderately warm, but till that age somewhat imperfect.

It is in this manner, then, that nature seems to do her work.—And now let us see how by art the like appearance may be made and pencilled on the surface of an uniform coloured statue of wax or marble; by describing which operation we shall still more particularly point out what is to our present purpose: I mean the reason why the order nature hath thus made use of should strike us with the idea of beauty; which by the way, perhaps may be of more use to some painters than they will care to own.

There are but three original colours in painting, besides black and white, viz. red, yellow, and blue. Green and purple, are compounded; the first of blue and yellow, the latter of red and blue; however, these

compounds being so distinctly different from the original colours, we will rank them as such. Fig.*, represents mixed up, as on a painter's pallet, scales of these five original colours divided into seven classes, 1, 2, 3, 4, 5, 6, 7.—4, is the medium, and most brilliant class, being that which will appear a firm red, when those of 5, 6, 7, would deviate into white, and those of 1, 2, 3, would sink into black, either by twilight or at a moderate distance from the eye, which shews 4 to be brightest, and a more permanent colour than the rest. But as white is nearest to light, it may be said to be equal if not superior in value as to beauty, with class 4, therefore the classes 5, 6, 7, have also, almost equal beauty with it too, because what they lose of their brilliancy and permanency of colour, they gain from the white or light; whereas 3, 2, 1, absolutely lose their beauty by degrees as they approach nearer to black, the representative of darkness.

Let us then, for distinction and pre-eminence sake, call class 4 of each colour, *bloom tints*, or if you please, *virgin tints*, as the painters call them; and once more recollect, that in the disposition of colours as well as of forms, variety, simplicity, distinctness, intricacy, uniformity, and quantity, direct in giving beauty to the colouring of the human frame, especially if we include the face, where uniformity and strong opposition of tints are required, as in the eyes and mouth, which call most for our attention. But for the general hue of flesh now to be described, variety, intricacy, and simplicity, are chiefly required.

* Fig. 94. T. p. 2.

The value of the degrees of colour being thus considered and ranged in order upon the pallet, figure 94, let us next apply them to a busto, fig.*, of white marble, which may be supposed to let every tint sink into it, like as a drop of ink sinks in and spreads itself upon coarse paper, whereby each tint will gradate all around.

If you would have the neck of the busto tinged of a very florid and lively complexion, the pencil must be dipped in the bloom tints of each colour as they stand one above another at No. 4.—if for a less florid, in those of No. 5—if for a very fair, from No. 6—and so on till the marble would scarce be tinged at all: let therefore No. 6, be our present choice, and begin with pencilling on the red, as at r, the yellow tint at y, the blue tint at b, and the purple or lake tint at p.

These four tints thus laid on, proceed to covering the whole neck and breast, but still changing and varying the situations of the tints with one another, also causing their shapes and sizes to differ as much as possible; red must be oftenest repeated, yellow next often, purple red next, and blue but seldom, except in particular parts, as the temples, backs of the hands, &c. where the larger veins shew their branching shapes (sometimes too distinctly) still varying those appearances. But there are no doubt infinite variations in nature from what may be called the most beautiful order and disposition of the colours in flesh, not only in different persons, but in different parts of the same, all subject to the same principles in some degree or other.

* Fig. 96, R. p. 2.

Now if we imagine this whole process to be made with the tender tints of class 7, as they are supposed to stand, red, yellow, blue, green, and purple, underneath each other; the general hue of the performance will be a seeming uniform prime tint, at any little distance, that is a very fair, transparent and pearl-like complexion; but never quite uniform as snow, ivory, marble, or wax, like a poet's mistress, for either of these in living flesh would in truth be hideous.

As in nature, by the general yellowish hue of the cuticula, the gradating of one colour into another appears to be more delicately softened and united together; so will the colours we are supposed to have been laying upon the busto, appear to be more united and mellowed by the oils they are ground in, which takes a yellowish cast after a little time, but is apt to do more mischief hereby than good; for which reason care is taken to procure such oil as is clearest and will best keep its colour* in oil-painting.

* Notwithstanding the deep-rooted notion, even amongst the majority of painters themselves, that time is a great improver of good pictures, I will undertake to shew, that nothing can be more absurd. Having mentioned above the whole effect of the oil, let us now see in what manner time operates on the colours themselves; in order to discover if any changes in them can give a picture more union and harmony than has been in the power of a skilful master, with all his rules of art, to do. When colours change at all, it must be somewhat in the manner following, for as they are made some of metal, some of earth, some of stone, and others of more perishable materials, time cannot operate on them otherwise than as by daily experience we find it doth, which is, that one changes darker, another lighter, one quite to a different colour, whilst another, as ultramarine, will keep its natural brightness even in the fire. Therefore how is it possible that such

Upon the whole of this account we find, that the utmost beauty of colouring depends on the great prin-

different materials, ever variously changing (visibly after a certain time) should accidentally coincide with the artist's intention, and bring about the greater harmony of the piece, when it is manifestly contrary to their nature, for do we not see in most collections that much time disunites, untunes, blackens, and by degrees destroys even the best preserved pictures ?

But if for argument sake we suppose, that the colours were to fall equally together, let us see what advantage this would give to any sort of composition. We will begin with a flower piece : when a master hath painted a rose, a lily, an african, a gentianella, or violet, with his best art, and brightest colours, how far short do they fall of the freshness and rich brilliancy of nature ; and shall we wish to see them fall still lower, more faint, sullied, and dirtied by the hand of time, and then admire them as having gained an additional beauty, and call them mended and heightened, rather than fouled, and in a manner destroyed ? how absurd ! instead of mellow and softened therefore, always read yellow and sullied, for this is doing time the destroyer but common justice. Or shall we desire to see complexions, which in life are often, literally, as brilliant as the flowers above-mentioned, served in the like ungrateful manner ? In a landscape, will the water be more transparent, or the sky shine with greater lustre when embrowned and darkened by decay ? surely not. I own it would be a pity that Mr. Addison's beautiful description of time at work in the gallery of pictures, and the following lines of Mr. Dryden, should want a sufficient foundation ;

For time shall with his ready pencil stand,
Retouch your figures with his ripening hand ;
Mellow your colours, and embrown the tint ;
Add every grace which time alone can grant :
To future ages shall your fame convey,
And give more beauties than he takes away.

Dryden to Kneller.

Were it not that the error they are built upon, hath been a

ciple of varying by all the means of varying, and on the proper and artful union of that variety ; which may be farther proved by supposing the rules here laid down, all or any part of them reversed.

I am apt to believe, that the not knowing nature's artful and intricate method of uniting colours for the production of the variegated composition, or prime tint of flesh, hath made colouring, in the art of painting, a kind of mystery in all ages ; insomuch that it may fairly be said, out of the many thousands who have

continual blight to the growth of the art, by misguiding both the proficient, and the encourager ; and often compelling the former, contrary to his former judgment, to imitate the damaged hue of decayed pictures ; so that when his works undergo the like injuries, they must have a double remove from nature ; which puts it in the power of the meanest observer to see his deficiencies. Whence another absurd notion hath taken rise, viz. that the colours now-a-days do not stand so well as formerly ; whereas colours well prepared, in which there is but little art or expense, have and will always have, the same properties in every age, and without accidents, as damps, bad varnish, and the like, (being laid separate and pure,) will stand and keep together for many years in defiance of time itself.

In proof of this, let any one take a view of the ceiling at Greenwich Hospital, painted by Sir James Thornhill, forty years ago, which still remains fresh, strong, and clear, as if it had been finished but yesterday : and although several French writers have so learnedly and philosophically proved, that the air of this island is too thick, or—too something, for the genius of a painter, yet France in all her palaces can hardly boast of a nobler, more judicious, or richer performance of its kind. Note, the upper end of the hall where the royal family is painted, was left chiefly to the pencil of Mr. Andrea, a foreigner, after the payment originally agreed upon for the work was so much reduced, as made it not worth Sir James's while to finish the whole with his own more masterly hand.

laboured to attain it, not above ten or twelve painters have happily succeeded therein. Corregio (who lived in a country-village, and had nothing but the life to study after) is said almost to have stood alone for this particular excellence. Guido, who made beauty his chief aim, was always at a loss about it. Poussin scarce ever obtained a glimpse of it, as is manifest by his many different attempts: indeed France hath not produced one remarkable good colourist.*

Rubens boldly, and in a masterly manner, kept his bloom tints bright, separate, and distinct, but sometimes too much so for easel or cabinet pictures; however, his manner was admirably well calculated for great works, to be seen at a considerable distance, such as his celebrated ceiling at Whitehall Chapel:† which, upon a nearer view, will illustrate what I have advanced with regard to the separate brightness of the

* The lame excuse writers on painting have made for the many great masters that have failed in this particular, is, that they purposely deadened their colours, and kept them, what they affectedly called *chaste*, that the correctness of their outlines might be seen to greater advantage. Whereas colours cannot be too brilliant, if properly disposed, because the distinction of the parts are thereby made more perfect; as may be seen by comparing a marble busto with the variegated colours of the face, either in the life, or one well painted: it is true, uncomposed variety, either in the features or the limbs, as being daubed with many, or one colour, will so confound the parts as to render them unintelligible.

† The front of this building, by Inigo Jones, is an additional exemplification of the principles for varying the parts in building; (explained by the candlesticks, &c. chap. 8.) which would appear to be a stronger proof still, were a building formed of squares on squares; with squares uniformly cut in each square to be opposed to it, to shew the reverse.

tints; and shew, what indeed is known to every painter, that had the colours, there seen so bright and separate, been all smoothed and absolutely blended together, they would have produced a dirty grey instead of flesh colour. The difficulty, then, lies in bringing *blue*, the third original colour, into flesh, on account of the vast variety introduced thereby; and this omitted, all the difficulty ceases; and a common sign-painter, that lays his colours smooth, instantly becomes, in point of colouring, a Rubens, a Titian, or a Corregio.

CHAPTER XV.

OF THE FACE.

HAVING thus spoken briefly of light, shade, and colour, we now return to our lineal account of form, as proposed (page 107) with regard to the face. It is an observation, that, out of the great number of faces that have been formed since the creation of the world, no two have been so exactly alike, but that the usual and common discernment of the eye would discover a difference between them: therefore it is not unreasonable to suppose, that this discernment is still capable of further improvements by instructions from a methodical inquiry; which the ingenious Mr. Richardson, in his treatise on painting, terms *the art of seeing*.

1. I shall begin with a description of such lines as compose the features of a face of the highest taste, and the reverse. See fig.*, taken from an antique head, which stands in the first rank of estimation: in proof of this, Raphael Urbin, and other great painters and sculptors, have imitated it for the characters of their heroes and other great men; and the old man's head, fig.†, was modelled in clay, by Fiamingo (and not inferior, in its taste of lines, to the best antique,) for the use of Andrea Sacchi, after which model he painted all the heads in his famous picture of St. Romoaldo's

* Fig 97. B. p. 1.

† Fig. 98. L. p. 1.

dream; and this picture hath the reputation of being one of the best pictures in the world.*

These examples are here chosen to exemplify and confirm the force of serpentine lines in a face; and let it also be observed, that in these master-pieces of art, all the parts are otherwise consistent with the rules heretofore laid down: I shall therefore only shew the effects and use of the line of beauty. One way of proving in what manner the serpentine line appears to operate in this respect, may be by pressing several pieces of wire close up and down the different parts of the face and features of those casts; which wires will all come off so many serpentine lines, as is partly marked in fig. 97, B. p. 1. by the dotted lines. The beard and hair of the head, fig. 98, being a set of loose lines naturally, and therefore disposable at the painter's or sculptor's pleasure, are remarkably composed in this head of nothing else but a varied play of serpentine lines, twisting together in a flame-like manner.

But as imperfections are easier to be imitated than perfections, we shall now have it in our power to explain the latter more fully; by shewing the reverse in several degrees, down to the most contemptible meanness that lines can be formed into.

Figure 99, is the first degree of deviation from figure 97; where the lines are made straighter, and reduced in quantity; deviating still more in figure 100,

* Note, I must refer the reader to the casts of both these pieces of sculpture, which are to be found in the hands of the curious; because it is impossible to express all that I intend, with sufficient accuracy, in a print of this size, whatever pains might have been taken with it; or indeed in any print, were it ever so large.

more yet in figure 101, and yet more visibly in 102; figure 103, still more so, figure 104 is totally divested of all lines of elegance, like a barber's block; and 105 is composed merely of such plain lines as children make, when of themselves they begin to imitate in drawing a human face. It is evident, the inimitable Butler was sensible of the mean and ridiculous effect of such kind of lines, by the description he gives of the shape of Hudibras's beard, fig.*,

In cut and dye so like a tile,
A sudden view it would beguile.

2. With regard to character and expression; we have daily many instances which confirm the common received opinion, that the face is the index of the mind; and this maxim is so rooted in us, we can scarce help (if our attention is a little raised) forming some particular conception of the person's mind, whose face we are observing, even before we receive information by any other means. How often is it said, on the slightest view, that such a one looks like a good-natured man, that he hath an honest open countenance, or looks like a cunning rogue; a man of sense, or a fool, &c. And how are our eyes rivetted to the aspects of kings and heroes, murderers and saints; and as we contemplate their deeds, seldom fail of making application to their looks. It is reasonable to believe that aspect to be a true and legible representation of the mind, which gives every one the same idea at first sight; and is afterwards confirmed in fact; for, instance, all concur in the same opinion, at first sight, of a downright idiot.

* Fig. 106. L. p. 1.

There is but little to be seen by children's faces, more than that they are heavy or lively; and scarcely that, unless they are in motion. Very handsome faces of almost any age, will hide a foolish or a wicked mind till they betray themselves by their actions or their words: yet the frequent awkward movements of the muscles of the fool's face, though ever so handsome, is apt in time to leave such traces up and down it, as will distinguish a defect of mind upon examination: but the bad man, if he be a hypocrite, may so manage his muscles, by teaching them to contradict his heart, that little of his mind can be gathered from his countenance, so that the character of a hypocrite is entirely out of the power of the pencil, without some adjoining circumstance to discover him, as smiling or stabbing at the same time, or the like.

It is by the natural and unaffected movements of the muscles, caused by the passions of the mind, that every man's character would in some measure be written in his face, by that time he arrives at forty years of age, were it not for certain accidents which often, though not always, prevent it. For the ill-natured man, by frequently frowning, and pouting out the muscles of his mouth, doth in time bring those parts to a constant state of the appearance of ill-nature, which might have been prevented by the constant affectation of a smile; and so of the other passions: though there are some that do not affect the muscles at all simply of themselves, as love and hope.

But lest I should be thought to lay too great a stress on outward shew, like a physiognomist, take this with you, that it is acknowledged there are so many different causes which produce the same kind

of movements and appearances of the features, and so many thwartings by accidental shapes in the make of faces, that the old adage, *fronti nulla fides*, will ever stand its ground upon the whole; and for very wise reasons nature hath thought fit it should. But, on the other hand, as in many particular cases, we receive information from the expressions of the countenance, what follows is meant to give a lineal description of the language written therein.

It may not be amiss just to look over the passions of the mind, from tranquility to extreme despair; as they are in order described in the common drawing-book, called *Le Brun's Passions of the Mind*; selected from that great master's works for the use of learners; where you may have a compendious view of all the common expressions at once. And although these are but imperfect copies, they will answer our purpose in this place better than any other thing I can refer you to; because the passions are there ranged in succession, and distinctly marked with lines only, the shadows being omitted.

Some features are formed so as to make this or that expression of a passion more or less legible; for example, the little narrow Chinese eye suits a loving or laughing expression best, as a large full eye doth those of fierceness and astonishment; and round-rising muscles will appear with some degree of cheerfulness even in sorrow: the features thus suiting with the expressions that have been often repeated in the face, at length mark it with such lines as sufficiently distinguish the character of the mind.

The ancients in their lowest characters have shewn as much judgment, and as great a degree of taste in

the management and twisting of the lines of them, as in their statues of a sublimer kind; in the former varying only from the precise line of grace in some parts where the character or action required it. The dying gladiator, and the dancing faun, the former a slave, the latter a wild clown, are sculptured in as high a taste of lines as the Antinous or Apollo; with this difference, that the precise line of grace abounds more in the two last: notwithstanding which, it is generally allowed there is equal merit in the former, as there is near as much judgment required for the execution of them. Human nature can hardly be represented more debased than in the character of the Silenus, fig.* , where the bulging-line figure 49, No. 7, runs through all the features of the face, as well as the other parts of his swinish body: whereas in the satyr of the wood, though the ancients have joined the brute with the man, we still see preserved an elegant display of serpentine lines, that make it a graceful figure.

Indeed the works of art have need of the whole advantage of this line to make up for its other deficiencies: for though in nature's works the line of beauty is often neglected, or mixed with plain lines, yet so far are they from being defective on this account, that by this means there is exhibited that infinite variety of human forms which always distinguishes the hand of nature from the limited and insufficient one of art; and as thus she for the sake of variety upon the whole, deviates sometimes into plain and inelegant lines, if the poor artist is but able now and then to correct and give a better taste to some particular part of what he

* Fig. 107. p. 1.

imitates, by having learnt so to do from her more perfect works, or copying from those that have, ten to one he grows vain upon it, and fancies himself a nature-mender; not considering that even in these, the meanest of her works, she is never wholly destitute of such lines of beauty and other delicacies, as are not only beyond his narrow reach, but are seen wanting even in the most celebrated attempts to rival her. But to return,

As to what we call plain lines, there is this remarkable effect constantly produced by them, that being more or less conspicuous in any kind of character or expression of the face, they bring along with them certain degrees of a foolish or ridiculous aspect.

It is the inelegance of these lines which more properly belonging to inanimate bodies, and being seen where lines of more beauty and taste are expected, that renders the face silly and ridiculous. See chap. 6, p. 51.

Children in infancy have movements in the muscles of their faces peculiar to their age, as an uninformed and unmeaning stare, and open mouth, and simple grin: all which expressions are chiefly formed of plain curves, and these movements and expressions idiots are apt to retain; so that in time they mark their faces with these uncouth lines; and when the lines coincide and agree with the natural forms of the features, it becomes a more apparent and confirmed character of an idiot. These plain shapes last mentioned, sometimes happen to people of the best sense, to some when the features are at rest, to others when they are put into motion; which a variety of constant regular movements proceeding from a good under-

standing, and fashioned by a genteel education, will often by degrees correct into lines of more elegance.

That particular expression likewise of the face, or movement of a feature which becomes one person, shall be disagreeable in another, just as such expressions or turns chance to fall in with lines of beauty, or the reverse; for this reason there are pretty frowns and disagreeable smiles; the lines that form a pleasing smile about the corners of the mouth have gentle windings, as fig.* , but lose their beauty in the full laugh, as fig.†, the expression of excessive laughter, oftener than any other, gives a sensible face a silly or disagreeable look, as it is apt to form regular plain lines about the mouth, like a parenthesis, which sometimes appear like crying; as on the contrary, I remember to have seen a beggar who had clouted up his head very artfully, and whose visage was thin and pale enough to excite pity, but his features were otherwise so unfortunately formed for his purpose, that what he intended for a grin of pain and misery, was rather a joyous laugh.

It is strange that nature hath afforded us so many lines and shapes to indicate the deficiencies and blemishes of the mind, whilst there are none at all that point out the perfections of it beyond the appearance of common sense and placidity. Deportment, words, and actions, must speak the good, the wise, the witty, the humane, the generous, the merciful, and the brave. Nor are gravity and solemn looks always signs of wisdom: the mind much occupied with trifles will occasion as grave and sagacious an aspect, as if it was

* Fig. 108, L p. 2.

† Fig. 109, L. p. 2.

charged with matters of the utmost moment; the balance-master's attention to a single point, in order to preserve his balance, may look as wise at that time as the greatest philosopher in the depth of his studies. All that the ancient sculptors could do, notwithstanding their enthusiastic endeavours to raise the characters of their deities to aspects of sagacity above human, was to give them features of beauty. Their god of wisdom hath no more in his look than a handsome manliness; the Jupiter is carried somewhat higher, by giving it a little more severity than the Apollo, by a larger prominency of brow gently bending in seeming thoughtfulness, with an ample beard, which being added to the noble quantity of its other lines, invests that capital piece of sculpture with uncommon dignity, which in the mysterious language of a profound connoisseur, is styled a divine idea, inconceivably great, and above nature.

3dly and lastly, I shall shew in what manner the lines of the face alter from infancy upwards, and specify the different ages. We are now to pay most attention to *simplicity*, as the difference of ages we are about to speak of, turns chiefly upon the use made of this principle in a greater or less degree, in the form of the lines.

From infancy till the body has done growing, the contents both of the body and the face, and every part of their surface, are daily changing into more variety, till they obtain a certain medium (see page 95 On Proportion) from which medium, as fig. *, if we return back to infancy, we shall see the variety decreasing,

* Fig. 113. B. p. 2.

till by degrees that simplicity in the form, which gave variety its due limits, deviates into sameness; so that all the parts of the face may be circumscribed in several circles, as fig.*.

But there is another very extraordinary circumstance, (perhaps never taken notice of before in this light) which nature hath given us to distinguish one age from another by; which is, that though every feature grows larger and longer, till the whole person has done growing, the sight of the eye still keeps its original size; I mean the pupil, with its iris or ring; for the diameter of this circle continues still the same, and so becomes a fixed measure by which we, as it were, insensibly compare the daily perceived growings of the other parts of the face, and thereby determine a young person's age. You may sometimes find this part of the eye in a new-born infant full as large as in a man of six foot; nay sometimes larger, see fig.†, and‡.

In infancy the faces of boys and girls have no visible difference,§ but as they grow up the features of the boy get the start, and grow faster in proportion to the ring of the eye, than those of the girl, which shews the distinction of the sex in the face. Boys who have

* Fig. 116. L. p. 2. † Fig. 110. B. p. 2. ‡ Fig. 114. B. p. 2.

§ Fig. 115. T. p. 1. which represents three different sizes of the pupil of the eye; the least, was exactly taken from the eye of a large-featured man, aged 105, the biggest, from one of twenty, who had this part larger than ordinary, and the other is the common size. If this part of the eye in the picture of Charles II. and James II. painted by Vandyke, at Kensington, were to be measured with a pair of compasses, and compared with their pictures painted by Lilly, when they were men, the diameters would be found in both pictures respectively the same.

larger features than ordinary, in proportion to the rings of their eyes, are what we call manly-featured children; as those who have the contrary, look more childish and younger than they really are. It is this proportion of the features with the eyes, that makes women, when they are dressed in men's clothes, look so young and boyish: but as nature doth not always stick close to these particulars, we may be mistaken both in sexes and ages.

By these obvious appearances, and the differences of the whole size, we easily judge of ages till twenty, but not with such certainty afterwards; for the alterations from that age are of a different kind, subject to other changes by growing fatter or leaner, which it is well known often give a different turn to the look of the person, with regard to his age.

The hair of the head, which encompasses a face as a frame doth a picture, and contrasts with its uniform colour, the variegated inclosed composition, adding more or less beauty thereto, according as it is disposed by the rules of art, is another indication of advanced age.

What remains to be said on the different appearances of ages, being less pleasing than what has gone before, shall be described with more brevity. In the age from twenty to thirty, barring accidents, there appears but little change, either in the colours or the lines of the face; for though the bloom tints may go off a little, yet on the other hand, the make of the features often attain a sort of settled firmness in them, aided by an air of acquired sensibility; which makes ample amends for that loss, and keeps beauty till thirty pretty much upon a par; after this time, as the

alterations grow more and more visible, we perceive the sweet simplicity of many rounding parts of the face begin to break into dented shapes, with more sudden turns about the muscles, occasioned by their many repeated movements; as also by dividing the broad parts, and thereby taking off the large sweeps of the serpentine lines; the shades of beauty also consequently suffering in their softnesses. Something of what is here meant between the two ages of thirty and fifty, see in figures,* and what further havoc time continues to make after the age of fifty, is too remarkable to need describing: the strokes and cuts he then lays on are plain enough; however, in spite of all his malice, those lineaments that have once been elegant, retain their flowing turns in venerable age, leaving to the last a comely piece of ruins.

* Fig. 117. and Fig. 118. B. p. 2.

CHAPTER XVI.

OF ATTITUDE.

SUCH dispositions of the body and limbs as appear most graceful when seen at rest, depend upon gentle winding contrasts, mostly governed by the precise serpentine line, which in attitudes of authority, are more extended and spreading than ordinary, but reduced somewhat below the medium of grace in those of negligence and ease: and as much exaggerated in insolent and proud carriage, or in distortions of pain (see figure 9, plate 1.) as lessened and contracted into plain and parallel lines, to express meanness, awkwardness, and submission.

The general idea of an action, as well as of an attitude, may be given with a pencil in very few lines. It is easy to conceive that the attitude of a person upon the cross, may be fully signified by the two straight lines of the cross; so the extended manner of St. Andrew's crucifixion is wholly understood by the X-like cross.

Thus, as two or three lines at first are sufficient to shew the intention of an attitude, I will take this opportunity of presenting my reader (who may have been at the trouble of following me thus far) with the sketch of a country-dance, in the manner I began to set out the design; in order to shew how few lines are necessary to express the first thoughts, as to different

attitudes; see fig.* which describe in some measure, the several figures and actions, mostly of the ridiculous kind, that are represented in the chief part of plate 2.

The most amiable person may deform his general appearance by throwing his body and limbs into plain lines, but such lines appear still in a more disagreeable light in people of a particular make: I have therefore chose such figures as I thought would agree best with my first score of lines, fig. 71.

The two parts of curves next to 71, served for the figures of the old woman and her partner at the farther end of the room. The curve and two straight lines at right angles, gave the hint for the fat man's sprawling posture. I next resolved to keep a figure within the bounds of a circle, which produced the upper part of the fat woman, between the fat man and the awkward one in the bag wig, for whom I had made a sort of an X. The prim lady, his partner, in the riding-habit, by pecking back her elbows, as they call it, from the waist upwards, made a tolerable D, with a straight line under it, to signify the scanty stiffness of her petticoat; and a Z stood for the angular position the body makes with the legs and thighs of the affected fellow in the tye-wig; the upper parts of his plump partner was confined to an O, and this changed into a P, served as a hint for the straight lines behind. The uniform diamond of a card, was filled up by the flying dress, &c. of the little capering figure in the spencer-wig; whilst a double L marked the parallel position of his poking partner's hands and arms: and lastly,

* Fig. 71, T. p. 2.

the two waving lines were drawn for the more genteel turns of the two figures at the hither end.

The best representation in a picture, of even the most elegant dancing, as every figure is rather a suspended action in it than an attitude, must be always somewhat unnatural and ridiculous; for were it possible in a real dance to fix every person at one instant of time, as in a picture, not one in twenty would appear to be graceful, though each were ever so much so in their movements; nor could the figure of the dance itself be at all understood.

The dancing-room is also ornamented purposely with such statues and pictures as may serve to a farther illustration. Henry the Eighth, fig.*, makes a perfect X with his legs and arms; and the position of Charles the First, fig.†, is composed of less varied lines than the statue of Edward the Sixth, fig.‡, and the medal over his head is in the like kind of lines; but that over Queen Elizabeth, as well as her figure, is in the contrary; so are also the two other wooden figures at the end. Likewise the comical posture of astonishment (expressed by following the direction of one plain curve, as the dotted line in the French print of Sancho, where Don Quixote demolishes the puppet shew, fig.§,) is a good contrast to the effect of the serpentine lines in the fine turn of the Samaritan woman, fig.||, taken from one of the best pictures Annibal Carracci ever painted.

* Fig. 72. p. 2. † Fig. 51. p. 2. ‡ Fig. 73. p. 2.

§ Fig. 75. R. p. 2. || Fig. 74. L. p. 2.

CHAPTER XVII.

OF ACTION.

To the amazing variety of forms made still infinitely more various in appearance by light, shade, and colour, nature hath added another way of increasing that variety, still more to enhance the value of all her compositions. This is accomplished by means of action; the fullest display of which is put into the power of the human species, and which is equally subject to the same principles with regard to the effects of beauty, or the reverse, as govern all the former compositions; as is partly seen in chapter XI. On Proportion. My business here shall be, in as concise a manner as possible, to particularise the application of these principles to the movement of the body, and therewith finish this *system* of variety in forms and actions.

There is no one but would wish to have it in his power to be genteel and graceful in the carriage of his person, could it be attained with little trouble and expense of time. The usual methods relied on for this purpose among well-bred people, take up a considerable part of their time: nay, even those of the first rank have no other recourse in these matters, than to dancing-masters, and fencing-masters: dancing and fencing are undoubtedly proper, and very necessary accomplishments; yet are they frequently very imperfect in bringing about the business of graceful deportment. For although the muscles of the body

may attain a pliancy by these exercises, and the limbs, by the elegant movement in dancing, acquire a facility in moving gracefully, yet for want of knowing the meaning of every grace, and whereon it depends, affectations and misapplications often follow.

Action is a sort of language which perhaps one time or other may come to be taught by a kind of grammar-rules; but, at present, is only got by rote and imitation; and, contrary to most other copyings or imitations, people of rank and fortune generally excel their originals, the dancing-masters, in easy behaviour and unaffected grace; as a sense of superiority makes them act without constraint, especially when their persons are well-turned. If so, what can be more conducive to that freedom and necessary courage which make acquired grace seem easy and natural, than the being able to demonstrate *when* we are actually just and proper in the least movement we perform; whereas, for want of such certainty in the mind, if one of the most finished gentlemen at court was to appear as an actor on the public stage, he would find himself at a loss how to move properly, and be stiff, narrow, and awkward in representing even his own character: the uncertainty of being right would naturally give him some of that restraint which the uneducated common people generally have when they appear before their betters.

It is known that bodies in motion always describe some line or other in the air, as the whirling round of a fire-brand apparently makes a circle, the water-fall part of a curve, the arrow and bullet, by the swiftness of their motions, nearly a straight line; waving lines are formed by the pleasing movement of a ship on

the waves. Now, in order to obtain a just idea of action, at the same time to be judiciously satisfied of being in the right in what we do, let us begin with imagining a line formed in the air by any supposed point at the end of a limb or part that is moved, or made by the whole part, or limb; or by the whole body together. And that thus much of movements may be conceived at once is evident on the least recollection; for whoever has seen a fine Arabian war-horse, unbacked and at liberty, and in a wanton trot, cannot but remember what a large waving line his rising, and at the same time pressing forward, cuts through the air; the equal continuation of which is varied by its curveting from side to side; whilst his long mane and tail play about in serpentine movements.

After thus having formed the idea of all movements being as lines, it will not be difficult to conceive, that grace in action depends upon the same principles as have been shewn to produce it in form.

The next thing that offers itself to our consideration is the force of *habit* and custom in action, for a great deal depends thereon.

The peculiar movements of each person, as the gait in walking, are particularised in such lines as each part describes by the habits they have contracted. The nature and power of habit may be fully conceived by the following familiar instance, as the motions of one part of the body may serve to explain those of the whole.

Observe, that whatever habit the fingers get in the use of the pen, you see exactly delineated to the eye by the shapes of the letters. Were the movements of every writer's fingers to be precisely the

same, one hand-writing would not be known from another; but as the fingers naturally fall into, or acquire different habits of moving, every hand-writing is visibly different. Which movements must tally with the letters, though they are too quick and too small to be as perfectly traced by the eye: but this shews what nice differences are caused, and constantly retained, by habitual movements.

It may be remarked, that all useful habitual motions, such as are readiest to serve the necessary purposes of life, are those made up of plain lines, *i. e.* straight and circular lines, which most animals have in common with mankind, though not in so extensive a degree: the monkey, from his make, hath it sufficiently in his power to be graceful; but as reason is required for this purpose, it would be impossible to bring him to move genteelly.

Though I have said that the ordinary actions of the body are performed in plain lines, I mean only comparatively so with those of studied movements in the serpentine line; for as all our muscles are ever ready to act, when one part is moved, (as an hand or arm, by its proper movers, for raising up or drawing down,) the adjacent muscles act in some degree in correspondence with them; therefore our most common movements are but seldom performed in such absolutely mean lines as those of jointed dolls and puppets. A man must have a good deal of practice to be able to mimic such very straight or round motions, which, being incompatible with the human form, are therefore ridiculous.

Let it be observed, that graceful movements in serpentine lines are used but occasionally, and rather

at times of leisure, than constantly applied to every action we make. The whole business of life may be carried on without them, they being, properly speaking, only the ornamental part of gesture, and therefore, not being naturally familiarized by necessity, must be acquired by precept or imitation, and reduced to habit by frequent repetitions. *Precept* is the means I should recommend as the most expeditious and effectual way. But before we proceed to the method I have to propose for the more ready and sure way of accustoming the limbs to a facility in the ornamental way of moving, I should observe, that quick time gives it spirit and vivacity, as slow time, gravity and solemnity; and further, that the latter of these allows the eye an opportunity of seeing the line of grace to advantage, as in the address of heroes on the stage, or in any solemn act of ceremony; and that although time in movement is reduced to certain rules for dancing, it is left more at large, and at discretion for deportment.

We come now to offer an odd, but perhaps efficacious method of acquiring a habit of moving in the lines of grace and beauty.

1. Let any one chalk the line, fig.*, on a flat surface, beginning at either end, and he will move his hand and arm in a beautiful direction; but if he chalks the same sort of line on an ogee-moulding of a foot or two in breadth, as the dotted line on figure†, his hand must move in that more beautiful direction which is distinguished by the name of grace; and according to the quantity given to those lines, great-

* Fig. 119. L. p. 2.

† Fig. 120, L. p. 2.

ness will be added to grace, and the movement will be more or less noble.

Gentle movements of this sort, thus understood, may be made at any time and any where, which, by frequent repetitions, will become so familiar to the parts so exercised, that, on proper occasion, they make them as it were of their own accord.

The pleasing effect of this manner of moving the hand is seen when a snuff-box, or fan, is presented gracefully or genteelly to a lady, both in the hand moving forward and in its return; but care must be taken that the line of movement be but gentle, as No. 3, fig. 49, plate 1, and not too S-like and twirling, as No. 7 in the same figure: which excess would be affected and ridiculous.

Daily practising these movements with the hands and arms, as also with such other parts of the body as are capable of them, will, in a short time, render the whole person graceful and easy at pleasure.

2. As to the motions of the *head*, the awe most children are in before strangers, till they come to a certain age, is the cause of their drooping and drawing their chins down into their breasts, and looking under their foreheads, as if conscious of their weakness, or of something wrong about them. To prevent this awkward shyness, parents and tutors are continually teasing them to hold up their heads, which, if they get them to do, it is with difficulty, and of course in so constrained a manner that it gives the children pain, so that they naturally take all opportunities of easing themselves by holding down their heads, which posture would be full as uneasy to them were it not a relief from restraint: and there is another

misfortune in holding down the head, that it is apt to make them bend too much in the back; when this happens to be the case, they then have recourse to steel-collars and other iron machines, all which shacklings are repugnant to nature, and may make the body grow crooked. This daily fatigue, both to the children and the parents, may be avoided, and an ugly habit prevented, by only (at a proper age) fastening a ribbon to a quantity of plaited hair, or to the cap, so as it may be kept fast in its place, and the other end to the back of the coat, as fig.*^o, of such a length as may prevent them drawing their chins into their necks: which ribbon will always leave the head at liberty to move in any direction but this awkward one they are so apt to fall into.

But till children arrive at a reasoning age, it will be difficult by any means to teach them more grace than what is natural to every well-made child at liberty.

The grace of the upper parts of the body is most engaging, and sensible well-made people, in any station, naturally have it in a great degree; therefore rules, unless they are simple, and easily retained and practised, are of little use, nay, rather are of disservice.

Holding the head erect is but occasionally right, a proper recline of it may be as graceful; but true elegance is mostly seen in the moving it from one position to another.

And this may be attained by a sensibility within

* Fig. 121. L. p. 2.

yourself, though you have not a sight of what you do by looking in the glass, when with your head, assisted by a sway of the body in order to give it more scope, you endeavour to make that very serpentine line in the air, which the hands have been before taught to do by the help of the ogee moulding; and I will venture to say, a few careful repetitions at first setting out will make this movement as easy to the head as to the hands and arms.

The most graceful bow is got by the head's moving in this direction, as it goes downward and rises up again. Some awkward imitators of this elegant way of bowing, for want of knowing what they were about, have seemed to bow with wry necks. The low solemn bow to majesty should have but a very little twist, if any, as more becoming gravity and submission. The clownish nod, in a sudden straight line, is quite the reverse of these spoken of.

The most elegant and respectful courtesy hath a gentle, or small degree of the above graceful bowing of the head as the person sinks, and rises, and retreats. If it should be said, that a fine courtesy consists in no more than in being erect in person at the time of sinking and rising, Madam Catherine in clock-work, or the dancing bears led about the street for a show, must be allowed to make as good a courtesy as anybody.

N. B. It is necessary in bowing and courtesying to shun an exact sameness at all times; for, however graceful it may be on some occasions, at other times it may seem formal and improper. Shakspeare seems to have meant the above-spoken-of ornamental manner

of bowing, in Enobarbus's description of Cleopatra's waiting-women:

———"And made their bends adorning." . . . Act ii.

3. Of *Dancing*. The minuet is allowed by the dancing-masters themselves to be the perfection of all dancing. I once heard an eminent dancing-master say, that the minuet had been the study of his whole life, and that he had been indefatigable in the pursuit of its beauties, yet at last he could only say with Socrates, *he knew nothing*: adding, that I was happy in my profession as a painter, in that some bounds might be set to the study of it. No doubt, as the minuet contains in it a composed variety of as many movements in the serpentine lines as can well be put together in distinct quantities, it is a fine composition of movements.

The ordinary undulating motion of the body in common walking (as may be plainly seen by the waving line, which the shadow a man's head makes against a wall as he is walking between it and the afternoon sun) is augmented in dancing into a larger quantity of *waving* by means of the minuet-step, which is so contrived as to raise the body by gentle degrees somewhat higher than ordinary, and sink it again in the same manner lower in the going on of the dance. The figure of the minuet-path on the floor is also composed of serpentine lines, as fig.*, varying a little with the fashion: when the parties, by means of this step, rise and fall most smoothly in time, and free from sudden starting and dropping,

* Fig. 122, T. p. 2.

they come nearest to Shakspeare's idea of the beauty of dancing, in the following lines :

——— “ What you do,
Still betters what is done,—
—When you do dance, I wish you
A wave o' th' sea, that you might ever do
Nothing but that; move still, still so,
And own no other function.”—

WINTER'S TALE.

The other beauties belonging to this dance are, the turns of the head, and twist of the body, in passing each other, as also gentle bowing and presenting hands in the manner before described; all which together display the greatest variety of movements in serpentine lines imaginable, keeping equal pace with musical time.

There are other dances that entertain merely because they are composed of variety of movements and performed in proper time; but the less they consist of serpentine or waving lines, the lower they are in the estimation of dancing-masters: for, as has been shown, when the form of the body is divested of its serpentine lines, it becomes ridiculous as a human figure; so, likewise, when all movements in such lines are excluded in a dance, it becomes low, grotesque, and comical; but, however, being, as was said, composed of variety, made consistent with some character, and executed with agility, it nevertheless is very entertaining. Such are Italian peasant-dances, &c. But such uncouth contortions of the body as are allowable in a man would disgust in a woman; as the extreme graceful, so very alluring in this sex, is nau-

seous in the other; even the minuet-grace in a man would hardly be approved, but as the main drift of it represents repeated addresses to the lady.

There is a much greater consistency in the dances of the Italian theatre than of the French, notwithstanding dancing seems to be the genius of that nation. The following distinctly marked characters were originally from Italy; and, if we consider them lineally as to their particular movements, we shall see wherein their humour consists.

The attitudes of the harlequin are ingeniously composed of certain little quick movements of the head, hands, and feet, some of which shoot out as it were from the body in straight lines, or are twirled about in little circles.

Scaramouch is gravely absurd as the character is intended, in over-stretched tedious movements of unnatural lengths of lines. These two characters seem to have been contrived by conceiving a direct opposition of movements.

Pierrott's movements and attitudes are chiefly in perpendiculars and parallels, so is his figure and dress.

Punchinello is droll by being the reverse of all elegance, both as to movement and figure; the beauty of variety is totally and comically excluded from this character in every respect; his limbs are raised and let fall almost altogether at one time, in parallel directions, as if his seeming fewer joints than ordinary were no better than the hinges of a door.

Dances that represent provincial characters, as these above do, or very low people, such as gardeners, sailors, &c. in merriment, are generally most entertaining on the stage: the Italians have lately added

great pleasantry and humour to several French dances, particularly the wooden-shoe dance, in which there is a continual shifting from one attitude in plain lines to another; both the man and the woman often comically fix themselves in uniform positions, and frequently start, in equal time, into angular forms, one of which remarkably represents two W's in a line, as over figure 152, plate 2. These sort of dances a little raised, especially on the woman's side, in expressing elegant wantonness (which is the true spirit of dancing,) have of late years been most delightfully done, and seem at present to have got the better of pompous, unmeaning, grand ballets; serious dancing being even a contradiction in terms.

4thly. Of *Country Dancing*. The lines which a number of people together form in country or figure dancing, make a delightful play upon the eye, especially when the whole figure is to be seen at one view, as at the play-house from the gallery; the beauty of this kind of mystic dancing, as the poets term it, depends upon moving in a compound variety of lines, chiefly serpentine, governed by the principles of intricacy, &c. The dances of barbarians are always represented without these movements, being only composed of wild skipping, jumping, and turning round, or running backward and forward, with convulsive shrugs and distorted gestures.

One of the most pleasing movements in country dancing, and which answers to all the principles of varying at once, is what they call the hay; the figure of it altogether is a cypher of S's, or a number of serpentine lines interlacing, or intervolving each other, which suppose traced on the floor, the lines would

appear as fig.* Milton, in his *Paradise Lost*, describing the angels dancing about the sacred hill, pictures the whole idea in words:—

“ Mystical dance !————

———— Mazes intricate,

Eccentric, intervolved, yet regular ;

Then most, when most irregular they seem.”

I shall venture, lastly, to say a word or two of stage-action. From what has been said of habitually moving in waving lines, it may possibly be found that, if stage-action, particularly the graceful, was to be studied lineally, it may be more speedily and accurately acquired by the help of the foregoing principles than the methods hitherto taken. It is known that common deportment, such as may pass for elegant and proper off the stage, would no more be thought sufficient upon it than the dialogue of common polite conversation would be accurate or spirited enough for the language of a play. So that trusting to chance only will not do. The actions of every scene ought to be as much as possible a complete composition of well-varied movements, considered as such abstractedly, and apart from what may be merely relative to the sense of the words. Action, considered with regard to assisting the author's meaning, by enforcing the sentiments or raising the passions, must be left entirely to the judgment of the performer; we only pretend to show how the limbs may be made to have an equal readiness to move in all such directions as may be required.

* Fig. 123. T. p. 2.

What I would have understood by action, abstractedly and apart from its giving force to the meaning of the words, may be better conceived by supposing a foreigner, who is a thorough master of all the effects of action at one of our theatres, but quite ignorant of the language of the play; it is evident his sentiments, under such limitations, would chiefly arise from what he might distinguish by the lines of the movements belonging to each character; the actions of an old man, if proper or not, would be visible to him at once, and he would judge of low and odd characters by the inelegant lines which we have already shown to belong to the characters of Punch, Harlequin, Pierrott, or the Clown; so he would also form his judgment of the graceful acting of a fine gentleman, or hero, by the elegance of their movements in such lines of grace and beauty as have been sufficiently described. See chapters 5, 6, 7, 8, On the Composition of Forms: where note, that as the whole of beauty depends upon *continually varying*, the same must be observed with regard to genteel and elegant acting; and plain space makes a considerable part of beauty in form, so cessation of movement in acting is as absolutely necessary, and, in my opinion, much wanted on most stages, to relieve the eye from what Shakspeare calls, *continually sawing the air*.

The actress hath sufficient grace with fewer actions, and those in less extended lines than the actor; for, as the lines that compose the Venus are simpler and more gently flowing than those that compose the Apollo, so must her movements be in like proportion.

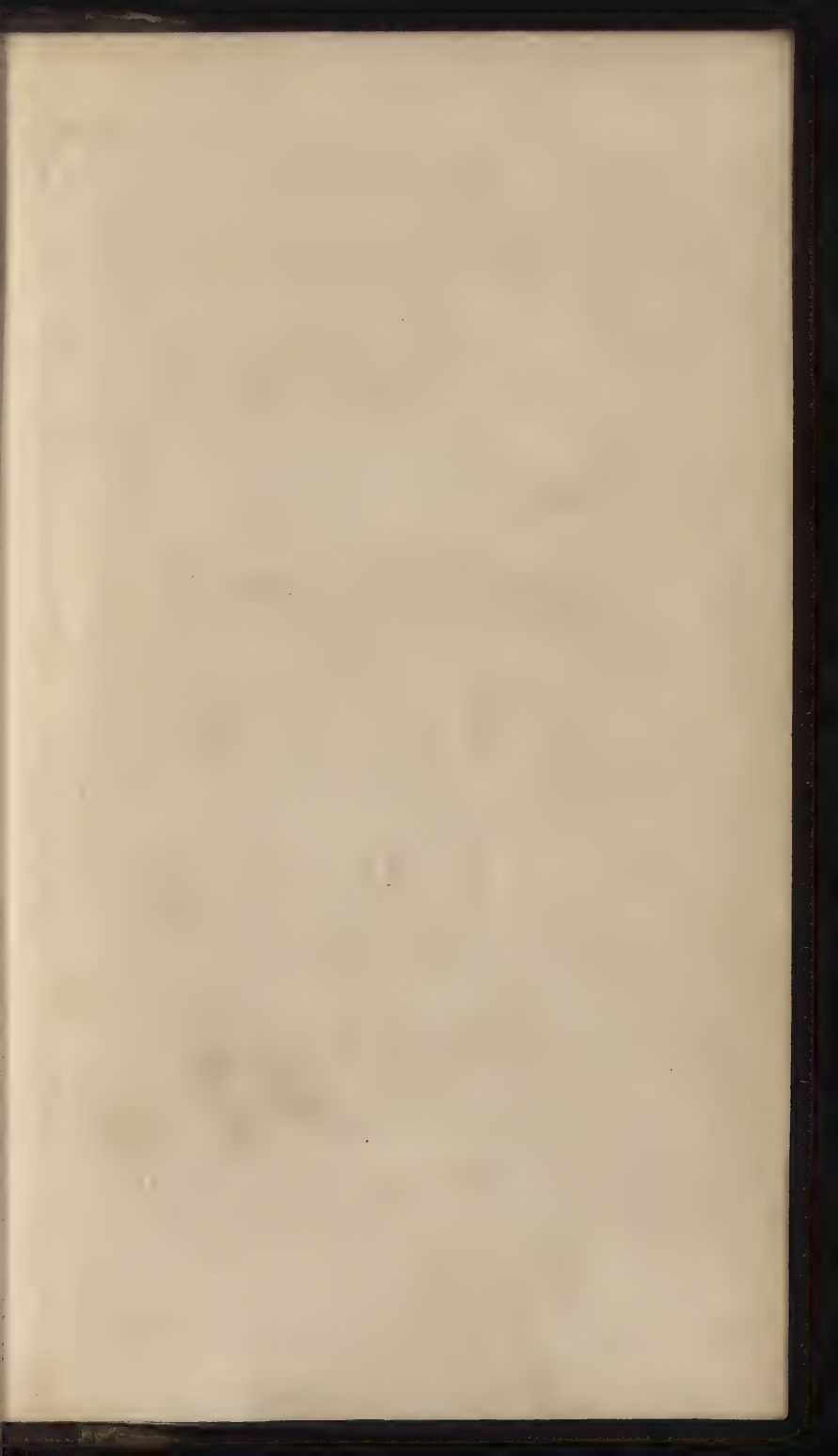
And here it may not be improper to take notice

of a mischief that attends copied actions on the stage; they are often confined to certain sets and numbers, which being repeated, and growing stale to the audience, become at last subject to mimicry and ridicule, which would hardly be the case if an actor were possessed of such general principles as include a knowledge of the effects of all the movements that the body is capable of.

The comedian, whose business it is to imitate the actions belonging to particular characters in nature, may also find his account in the knowledge of lines; for whatever he copies from the life, by these principles may be strengthened, altered, and adjusted as his judgment shall direct, and the part the author has given him shall require.

THE END.





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